

1979

The Ironic Structure and Structures of Camilo Jose Cela's "Nuevas Andanzas Y Desventuras De Lazarillo De Tormes."

Priscilla Hunter Roach

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation

Roach, Priscilla Hunter, "The Ironic Structure and Structures of Camilo Jose Cela's "Nuevas Andanzas Y Desventuras De Lazarillo De Tormes." (1979). *LSU Historical Dissertations and Theses*. 3349.
https://digitalcommons.lsu.edu/gradschool_disstheses/3349

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

INFORMATION TO USERS

This was produced from a copy of a document sent to us for microfilming. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help you understand markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure you of complete continuity.
2. When an image on the film is obliterated with a round black mark it is an indication that the film inspector noticed either blurred copy because of movement during exposure, or duplicate copy. Unless we meant to delete copyrighted materials that should not have been filmed, you will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed the photographer has followed a definite method in "sectioning" the material. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For any illustrations that cannot be reproduced satisfactorily by xerography, photographic prints can be purchased at additional cost and tipped into your xerographic copy. Requests can be made to our Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases we have filmed the best available copy.

**University
Microfilms
International**

300 N. ZEEB ROAD, ANN ARBOR, MI 48106
18 BEDFORD ROW, LONDON WC1R 4EJ, ENGLAND

7921979

ROACH, PRISCILLA HUNTER
THE IRONIC STRUCTURE AND STRUCTURES OF CAMILO
JOSÉ CELA'S "NUEVAS ANDANZAS Y DESVENTURAS DE
LAZARILLO DE TORMES."

THE LOUISIANA STATE UNIVERSITY AND
AGRICULTURAL AND MECHANICAL COL., PH.D., 1979

COPR. 1979 ROACH, PRISCILLA HUNTER

University
Microfilms
International

300 N. ZEEB ROAD, ANN ARBOR, MI 48106

© 1979

PRISCILLA HUNTER ROACH

ALL RIGHTS RESERVED

THE IRONIC STRUCTURE AND STRUCTURES OF
CAMILO JOSÉ CELA'S
NUEVAS ANDANZAS Y DESVENTURAS DE LAZARILLO DE TORMES

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of Foreign Languages

by
Priscilla Hunter Roach
B.S., Louisiana State University, 1965
M.A., Louisiana State University, 1968
May, 1979

CONTENTS

	Page
LIST OF FIGURES	vi
ABSTRACT.	vii
INTRODUCTION.	1
The Critics.	4
Method	9
 Chapter	
1. THE IRONIC NATURE OF THE MODEL AND PROTOTYPES OF <u>NUEVAS ANDANZAS Y DESVENTURAS DE LAZARILLO</u> <u>DE TORMES</u>	17
The Plot and Meaning of <u>Lazarillo de Tormes</u>	24
Structural-Functional Correspondences of the <u>Lazarillo</u> and <u>Nuevas andanzas</u>	40
Identifying the Cross Pattern of Understructure.	51
Summary.	56
2. THE STRUCTURES OF ESTHETIC IRONY IN <u>NUEVAS ANDANZAS</u>	64
The Juncture of Tratados V°-VI°: the Center of Intrinsic and Extrinsic Irony in <u>Nuevas</u> <u>andezas</u>	68
External Esthetic Irony.	78
Ironization of the Classicism of the <u>Lazarillo</u>	80
Identity Confusion: Who is Lázaro?.	83
Identity Confusion: Who are the Acrobats?	90
The Displacement of the Nurturing Female	94
The Displacements of the <u>Arcipreste-Esposa</u> and the <u>Alguacil</u> Episodes.	99

Chapter	Page
The Displacement of the Point of Epiphany.	103
Summary.	115
3. INTERNAL ESTHETIC IRONY AND THE STRUCTURES OF ALLEGORY IN <u>NUEVAS ANDANZAS</u>	122
The Basic Pair of Esthetic Understructures and Related Contradictions	123
Allegory in the Mythic Understructure.	132
The West: Salamanca	134
<u>La Cuadrilla</u> : the Church.	134
Felipe: the University.	139
The East: France.	140
The Mock Romance	143
The Ambiguous Nature of God and Man in the Mock Romance	149
<u>La Pareja</u> : The Ironic Duad of the Anti-Creation.	153
The Patterns of Initiation and Resurrection.	158
The Ironic Effect of the Ritual Understructure	163
The Shamanic Pattern	166
Irony in the Patterns of Initiation.	173
The Ironic Reversal of the Mythic Under- structure.	179
An Overview of Lázaro's Shamanic Identity.	181
Summary.	184
4. THE IRONIC STRUCTURING OF PROTAGONIST AND POINT OF VIEW IN <u>NUEVAS ANDANZAS</u>	191
The Role of the Reader and the Theme of Identity in <u>Nuevas andanzas</u>	196

Chapter	Page
The Esthetic and Allegorical Identity of Lázaro López	206
The Pícaros and Bacchus.	209
The Pícaros and Hecate	218
The Pícaros and the Gods of Wit and Wisdom, Pallas Athena and Hermes	228
The Ambiguous Narrator	238
Summary.	248
5. THE AMBIGUOUS PRESENTATION OF CHARACTER IN <u>NUEVAS ANDANZAS</u>	255
The Ironic Treatment of Characters	259
Ironic Monads.	259
Static Characterization.	263
Mirroring.	263
Shadowing.	268
Dynamic Characterization: Echoing	271
The <u>Tísico/Loco</u> Complex.	273
The <u>Tísicos</u>	274
Julio, el Tísico	280
The <u>Locos</u>	284
El Médico, Don Julio	292
The Pattern of Ironic Integration and Antithesis in the Four Father-Archetypes	300
The Ironic Serpent Structure	310
The Lawman and the Landowner	310
The Pícaro and the Acrobat	310
The Pícaro and the Landowner, the Acrobat and the Lawman	314

Chapter	Page
The Acrobat and the Landowner, the Pícaro and the Lawman.	315
Summary.	317
6. CONCLUSIONS.	323
The Mythic Model	325
Plot: Ironic Deviations from the Model.	328
The Double Articulation of Plot and Resultant Ironic Allegory.	332
The Ambiguous Presentation of Character and Point of View.	340
Summary.	351
SELECTED BIBLIOGRAPHY	355
VITA.	369

FIGURES

Figure	Page
1. The Narrative Understructure of the <u>Lazarillo de Tormes</u>	27
2. Structural Correspondences of the Lázaro Myth in the <u>Lazarillo</u> and <u>Nuevas andanzas</u>	42
3. Prototypal and Structural Correspondences and Contrasts in the Plots of the <u>Lazarillo</u> and <u>Nuevas andanzas</u>	52
4. Mirrored Initiatory Motifs in the Mythic Understructure of Event in <u>Nuevas andanzas</u>	124
5. Symmetrical Initiatory Motifs in the Ritual Understructure of <u>Nuevas andanzas</u>	126
6. Symmetry of the Two Basic Movements of Initiation in the Ritual Understructure of <u>Nuevas andanzas</u>	168
7. Movement I: Lessons of the Shamans with the Masters of Deception (Mutable).	170
8. Movement II: Rites of Immortality with the Masters of Order (Immutable).	172
9. Mirrored and Shadowed Archetypes in the Mythic Understructure of Character in <u>Nuevas andanzas</u>	207
10. The Pattern of Ironic Integration and Antithesis in the Four Father-Prototypes.	301
11. The Basic Serpentine Structure Underlying the Polar Antitheses among the Four Father-Prototypes	311

ABSTRACT

It is the conclusion of the present study that each of the three major systems of narrative in Nuevas andanzas is exclusively and intrinsically ambiguous (ironic) and thus helps define the whole narrative as a product of unstable or ambiguous irony. It is a further conclusion of the present analysis that a combined structural and rhetorical approach to narrative has accounted for the nature, function and range of irony in Nuevas andanzas. It seems apparent that such a methodology can also account for the irony both in works by Cela and in works by other writers whose art, based on a purely stylistic, rhetorical or historical approach, is believed to be ironic.

Plot and narrative allegory were found to function inseparably in the narrative and to provide the primary impulse in the character system as well. This supports a notion of picaresque narrative as a pre-novel form that eschews mimesis for mythicism but incorporates the former for allegorical effect. Formally, Nuevas andanzas was found to express an anti-romance or ironic bildungsroman; its perspective was found to be that of the fictional anti-confession, or unreliable first-person narration.

The plot of Nuevas andanzas is composed of two esthetic understructures that are at once coincidental and contradictory and so create ambiguity of meaning at the level of allegory. One, the mythic understructure, is ironic and ambiguous because it both follows the

ironic pattern of the model and deviates significantly from that pattern. It transforms comedy into tragedy, alters the classical balance of the original, and complicates the elements of which the original pattern was composed. However, the initiatory nature of its basic elements clearly contradicts the tragic anti-romance of Lázaro López's mythic understructure, which equates the fall of the hero with an exiling of the scapegoat into sterility and death in the wilderness.

Reiterating comic ironies found in the Lazarillo, the theme of initiatory resurrection is also the key to events in the second understructure of plot, the ritual understructure. Because it is built on a bipartite movement of anti-types, the masters of deception and the masters of order, and so fuses shamanism, a tribal cult of advanced spirituality, with sexuality, or the common attainment of adulthood in the tribe, the ritual understructure is inherently ironic. Its turning point, catalysed by the reappearance of Abraham at the beginning of Tratado VII°, also functions as the tragic climax of the mock romance in the mythic understructure.

Characters in Nuevas andanzas are deemed intrinsically ironic and ambiguous because of

- (1) the omission of their inward life;
- (2) the multiformity and subtlety of mythological and anthropological allusions upon which characterization is based;
- (3) the narrator's consistent use of ironic and ambiguous language, which implies his contradictory views of all the characters, including himself;

- (4) ironic dichotomies contained within the personalities of the characters, causing them to function as ironic monads; and
- (5) the characters' multiple and contradictory esthetic inter-relationships, created by mirroring, shadowing, echoing and antithesis.

The narrator's ironic treatment of character reinforces a major theme of his vida, the unreliability and incomprehensibility of identity. He implies that identity itself is a function of the individual's personal creation of reality (self and other) and therefore is relativist, multiform, contradictory, unstable and ambiguous.

Lázaro López's view of humankind and of the universe, if not Cela's own, is clearly ironic and ambivalent, leading one into philosophical speculation rather than satiric conjecture. As in the esthetic/allegorical system of Nuevas andanzas, the narrator creates a system of character that is wholly dependent on shifting analogies of simultaneous correspondence and contrariety. The result is unstable irony, or mimetic, esthetic and intellectual ambiguity.

INTRODUCTION

The purpose of this study is to examine the structure of meaning, plot and character in Camilo José Cela's ironic Neuvas andanzas y desventuras de Lazarillo de Tormes (1944). In doing so it will be demonstrated that the irony in each structure and in the whole that they form is "unstable" (i.e. ambiguous) rather than "stable" (i.e. satiric).¹ Told by a wizened Lázaro, Nuevas andanzas is the traditionally picaresque story of a young rogue's misadventures, bondages and vagabondage from the time of his conception and birth to his legal coming of age and draft into the military. The tale is an autobiographical account of why, how and when the protagonist/narrator assumes his life's calling, the picaresque profession and identity. An appended "Nota del editor" describes the narrator's disappearance.

Nuevas andanzas was chosen, in the first place, because it is intrinsically ironic. Its title, content, and form link it directly with the picaresque genre and especially with what is perhaps the most cohesively and constitutionally ironic prose narrative in early Spanish literature, the Lazarillo de Tormes of 1554. The picaresque novel is a unique expression of ironic narrative form and is associated both historically and esthetically with various other forms of satire and

¹Wayne C. Booth has ably proven the value of such a rhetorical definition of irony; the terms "stable" and "unstable" are his. See Booth, A Rhetoric of Irony (Chicago, 1974), pp. 6, 39-48, 92-94, 138-141, 205-206, 235-249.

irony.² Cela himself perceived the fundamentally ironic nature of picaresque narrative, describing *Lazarillo de Tormes* as "quizás el tipo más esbelto y puro y mejor trazado entre los pícaros literarios,"³ and he proclaims irony as the central metaphor and thrust in the lives of real pícaros, as well as in picaresque narratives:

El pícaro vive en permanente justificación ante la sociedad que lo soporta (y también lo explota. . .) y el arma de la que con más habilidad se vale suele ser la ironía, con frecuencia cruel con el mismo pícaro que la esgrime.⁴

Cela points out that the author of a picaresque work has an "afán desmitificador" and hopes to test society's confidence in its own clichés, such as the charity of humankind and the honra that society offers in place of honor.⁵

²See Claudio Guillén, "Toward a Definition of Picaresque" in Literature as System (Princeton, 1971), pp. 81, 105-106, and "La disposición temporal del *Lazarillo de Tormes*," Hispanic Review 25 (1957): 269-270; Robert Heilman, "Felix Krull: Variations of Picaresque," The Sewanee Review 66 (1958): 559; Robert Alter, Rogue's Progress: Studies in the Picaresque Novel (Cambridge, 1964), pp. 4, 18-24, 102-103; A. A. Parker, Literature and the Delinquent: The Picaresque Novel in Spain and in Europe: 1599-1753 (Edinburgh, 1967), pp. 16-24, 29-31; Francisco Maldonado de Guevara, "El niño y el viejo: desmitologización en el *Lazarillo* y en el *Quixote*," Anales cervantinos 8 (1959-1960): 262, and "La teoría de los géneros literarios y la constitución de la novela moderna" in Estudios dedicados a Menéndez Pidal, ed. Marcelino Menéndez y Pelayo (Madrid, 1952), III: 302-305; Ulrich Wicks, "Metamorphoses of the Pícaro: Picaresque Episodes" (Ph.D. Dissertation, University of Iowa, 1970), p. 69; Antonio Burón, "Hacia una evaluación exacta de lo que se entiende por literatura picaresca" (Ph.D. Dissertation, University of Minnesota, 1971), pp. 144-145, 153, 212-213; Robert Scholes, "Toward a Poetics of Fiction: An Approach through Genre," Novel 2 (Winter 1969): 106; and Robert Scholes and Robert Kellogg, The Nature of Narrative (New York, 1968), pp. 72-79. See also Chapter One below, pp. 17-24.

³Cela, "Pícaros, clérigos, caballeros y otras falacias, y su reflejo literario en los siglos XVI y XVII," Papeles de Son Armadans 74 (Aug.-Sept. 1974): 112.

⁴Ibid., p. 119.

⁵Ibid., pp. 113-115.

Besides its intrinsic irony, Nuevas andanzas was also chosen for this study because it has been a crucial preparatory work in the career of an undisputed leader of the contemporary novel in Spain. Completed about a year before Cela began La colmena (1951), which is his fourth novel, Nuevas andanzas represents what Cela has identified as a critical stage in his esthetic development:

Con estas nuevas andanzas. . . quise ensayar mi madurez en el oficio de escritor. . . [El] tiempo en que escribí estos nuevos lances de Lázaro--o estos lances, ni viejo siquiera, del nuevo Lázaro--fue cuando me planteé, con plena conciencia de lo que intentaba, mi propósito de conseguir un castellano de raíz popular que, apoyándose en la lengua hablada y no en la escrita, pudiera servir de herramienta a mis fines. Que la evolución fue lenta, es cosa que no ignoro. . . pero la verdad es. . . que tampoco me fue posible dar el necesario salto a cuerpo limpio y de una sola vez.⁶

Cela calls Nuevas andanzas "un libro crítico"⁷ and his "tesis doctoral"⁸ and attributes to it the hard won mastery of vernacular art later exemplified in La colmena.⁹

There exist true historical and comparative values in examining Cela's relationship to the ironic esthetic that dominates twentieth-century literature¹⁰ and the contemporary Spanish

⁶Cela, "Notas sobre la herramienta literaria," Papeles de Son Armadans 24 (Mar. 1962): 243-244.

⁷Ibid., p. 246.

⁸Ibid., p. 243.

⁹See also Manuel Durán, "La estructura de La colmena," Hispania 43 (Mar. 1960): 19-20; David W. Foster, Forms of the Novel in the Work of Camilo José Cela (Columbia, Mo., 1967), pp. 54-55, 60-61; D. W. McPheeters, Camilo José Cela (New York, 1969), pp. 62-63.

¹⁰Northrop Frye, Anatomy of Criticism: Four Essays, First Princeton Paperback ed. (Princeton, 1971), pp. 24-35.

novel.¹¹ Cela's participation in the new wave of irony, at the intensity with which it occurs in Nuevas andanzas, would mark the need for a general re-evaluation of irony both in his other novels and in other contemporary Spanish writers whom he has influenced. At the same time, it is equally valuable to review other ironic literature in the light of the Spanish literary heritage, a richly ironic and humoristic body of material from its earliest to its most recent manifestations. Cela's work, particularly Nuevas andanzas, attempting as it does to give a new direction to old forms and meanings, offers an excellent starting point for such comparative examinations.¹²

The Critics

Several allusions have been made to the importance of irony in Nuevas andanzas. Marguerite Rand, comparing Cela's novel with its model, observes that while both use satire and caricature, as well as a picaresque format, style and background,¹³ Cela's "ironical and often humorous comments on the great variety of characters which form his world are, rather than a satire on social types, a satire on human nature."¹⁴ Paul Ilie implies the representation of an ironic universe in three aspects of the protagonist's destiny: (1) the irrevocable "privación física" of the picaresque situation; (2) the pícaro's inherent dependency on el camino, which functions both as "una forma

¹¹Santiago Vilas, El humor y la novela española contemporánea (Madrid, 1968), pp. 109-110.

¹²See Ibid., pp. 31-34, 184, 189-193.

¹³Rand, "Lazarillo de Tormes, Classic and Contemporary," Hispania 44 (May 1961): 222.

¹⁴Ibid., p. 229. See also Foster, Forms of the Novel, p. 55.

de condena" and "un medio de salvación;" and (3) the tension between illusion and disillusion.¹⁵ Santiago Vilas declares that Nuevas andanzas, like all of Cela's novels, expresses all forms of humor, including irony:

desde el humorismo incluso poético hasta la humoricidad-- la más abundante, es justo reconocerlo--, desde la metáfora-greguería al asterisco, desde la ironía a la burla.¹⁶

Robert Kirsner emphasizes Cela's incongruous but intentional playing of amorality and occasional "expressions of kindness, pathos, and humor" against the novel's "straight path of venom," "magnification of the ugly and the crude," and "macabre humor, an expression of conscious malice," which serve to "magnify the horror," as in the sausage feast at Lumbrales (Tratado III°).¹⁷ Joaquín de Entrambasaguas and María del Pilar Palomo note that Nuevas andanzas "fluctúa casi siempre entre la imitación fiel o la caricatura de trazos gruesos."¹⁸

Although there has been little systematic surveying of Cela's irony in general and in Nuevas andanzas in particular, Mary Ann Beck's analysis of La familia de Pascual Duarte (1942) reveals her awareness

¹⁵Ilie, La novelística de Camilo José Cela (Madrid, 1963), p. 113.

¹⁶Vilas, El humor y la novela, pp. 189-192. See also Federico Sainz de Robles, La novela española del siglo XX (Madrid, 1957), p. 241; and Eugenio Nora, "Camilo José Cela" in La novela española contemporánea: 1927-1960 (Madrid, 1962), II, Parte Dos: 118-119.

¹⁷Kirsner, The Novels and Travels of Camilo José Cela (Chapel Hill, 1964), pp. 22, 48-49. See also Antonio Iglesias Laguna, "Realismo irónico: Cela, Darío Fernández Flores, Núñez Alonso, Carmen Kurtz, García Pavón, Loren" in Treinta años de novela española: 1938-1968 (Madrid, 1970), I: 228; and McPheeters, Cela, p. 65.

¹⁸Entrambasaguas and Pilar Palomo, "Camilo José Cela" in Las mayores novelas contemporáneas (Barcelona, 1966), X: 591.

of fundamental ironic tendencies in Cela's work:

Quiérase o no, Cela es ironista. . . .La ironía, rasgo distintivo de casi toda su novelística, no se limita a ser un artificio literario, pues obedece no sólo a una convicción estética, sino también a una postura mental. Con la desfachatez y vigor propios de él, elabora varias de sus novelas sobre un armazón extenso de ironías.¹⁹

The other critics' awareness of Cela's irony, however, appears to be more subliminal.

In some cases it is made evident by their covert references to his use of a variety of irony-related forms and techniques in the major novels flanking Nuevas andanzas--Pascual Duarte and La colmena. Or the critics may imply a relationship to irony in Cela's whole approach to fiction. Such references to either localized or fundamental irony consist of allusions (1) to the picaresque;²⁰ (2) to humor, playfulness, sarcasm and cynicism;²¹ (3) to presenteidad, perspectivism and

¹⁹Mary Ann Beck, "Nuevo encuentro con La familia de Pascual Duarte," Revista hispánica moderna 30 (1964): 282.

²⁰See Luis Alborg, "Camilo José Cela" in Hora actual de la novela española (Madrid, 1958), II: 90-92. See also Iglesias Laguna, Treinta años de novela, p. 224; Durán, "La estructura de La colmena," p. 22; José María Castellet, "Iniciación a la obra narrativa de Camilo José Cela," Revista hispánica moderna 28 (1962): 129-130; Sherman Eoff, "Tragedy of the Unwanted Person in Three Versions: Pablos de Segovia, Pito Pérez, Pascual Duarte," Hispania 39 (1956): 190 and *passim*; John J. Flasher, "Aspects of Novelistic Technique in Cela's La colmena," West Virginia University Philological Papers 21 (Nov. 1959): 36, 42; José Ortega, "Antecedentes y naturaleza del tremendismo en Cela," Hispania 48 (Mar. 1965): 22, and "El humor de Cela en La colmena," Cuadernos hispanoamericanos 70 (Apr. 1967): 162; Entrambasaguas and Pilar Palomo, Mejores novelas, pp. 580-584; Guillermo de la Torre, "Vagabundeos críticos por el mundo de Cela," Revista hispánica moderna 28 (1962): 154-155; R. L. Predmore, "La imagen del hombre en las obras de Camilo José Cela," La torre 9 (Jan.-Mar. 1961): 100-101.

²¹See Vilas, El humor y la novela, pp. 180-181, 185-194. See also Pablo Gil Casado, introduction to La novela social española:

neo-realism;²² (4) to alogicality, incongruity, antithesis, paradox and exaggeration;²³ and (5) to fragmentation and multiformity.²⁴ In other

1942-1968 (Barcelona, 1968), p. 12; Nora, Novela contemporánea, p. 112; Iglesias Laguna, Treinta años de novela, p. 222; Gonzalo Torrento Ballester, "Camilo José Cela" in Literatura española contemporánea, 4th ed. (Madrid, 1969), I: 344; Arturo Torres-Río, "Camilo José Cela, primer novelista español contemporáneo," Revista hispánica moderna 28 (1962): 168-170; Robert C. Spires, "Cela's La colmena: The Creative Process as Message," Hispania 55 (Dec. 1972): 878.

²²See Foster, "La colmena de Camilo José Cela y los informes de éste sobre la novela," Hispanófila 30 (May 1967): 62; "Cela's Changing Concept of the Novel," Hispania 49 (May 1966): 244-245; and Forms of the Novel, pp. 5-6, 42, 68-72, 76. See also Nora, Novela contemporánea, pp. 111-112, 121-123; Gil Casado, Novela social, pp. 3-4, 260-263; Durán, "La estructura de La colmena," p. 19; Torre, "Vagabundeos críticos por el mundo de Cela," pp. 155-157; Flasher, "Aspects of Novelistic Technique in Cela's La colmena," pp. 31, 38, 42-43; Ilie, Novelística de Cela, pp. 122-130; McPheeters, Cela, p. 90; Francisco Carenas, "La colmena: novela de lo concreto," Papeles de Son Armadans 61 (June 1971): 231, 242, 251; Domingo Pérez-Minik, "La familia de Pascual Duarte, Camilo José Cela" in Novelistas españoles de los siglos XIX y XX (Madrid, 1957), pp. 265-268; Vilas, El humor y la novela, pp. 187-188, 193.

²³See Kirsner, Novels and Travels, pp. 20-22, 30-33, 48-50, 62, 76-79. See also McPheeters, Cela, pp. 32-35, 145; Nora, Novela contemporánea, pp. 114-115; Ilie, Novelística de Cela, pp. 43-49, 56, 68-72, 147; Iglesias Laguna, Treinta años de novela, pp. 227-229; Alonso Zamora Vicente, Camilo José Cela: acercamiento a un escritor (Madrid, 1962), pp. 23-24, 36-39, 48; Foster, Forms of the Novel, pp. 41, 67; Gil Casado, Novela social, p. 262; Alborg, Hora actual, pp. 81-82, 92-93; Pérez-Minik, Novelistas de los siglos XIX y XX, p. 262; Sainz de Robles, Novela del siglo XX, p. 238; Ortega, "Antecedentes y naturaleza del tremendismo en Cela," pp. 24-26, "El humor de Cela en La colmena, p. 166, "El sentido temporal en La colmena," Symposium 19 (1965): 116-121, and "Símiles de animalidad en La colmena," Romance Notes 8 (Autumn 1966): 10; Spires, "Cela's La colmena: The Creative Process as Message," pp. 873-877; Harold L. Boudreau and John W. Kronik, eds., La familia de Pascual Duarte (New York, 1961), pp. xv-xvii, xxiv-xxvi; Castellet, "Iniciación a la obra narrativa de Camilo José Cela," pp. 139-144; Américo Castro, "Algo sobre el 'nihilismo' creador de Camilo José Cela," in Hacia Cervantes, 2nd ed. (Madrid, 1960), p. 386; David M. Feldman, "Camilo José Cela and La familia de Pascual Duarte," Hispania 44 (Dec. 1961): 657; Predmore, "La imagen del hombre en las obras de Camilo José Cela," pp. 90-93; Vilas, El humor y la novela, pp. 185-186.

²⁴See Ilie, Novelística de Cela, pp. 122-126, 132-143. See also

cases, indirect references are made to the functioning of the traditional classes of irony as found in Pascual Duarte, in La colmena, or generally in Cela's esthetic. Most of the critics allude to one or more sub-classes of the three conventional classes of irony.²⁵ Usually indirectly, the critics mention (1) esthetic irony (verbal irony), particularly caricature, understatement, diminution, omission, evasion, clever turns of phrase, simple incongruity of style, metaphoric name-calling, and the verbal self-deception of a character;²⁶ (2) intellectual irony (philosophic or moralistic irony), particularly cosmic,

Foster, Forms of the Novel, pp. 13-15, 65-69, 75; Iglesias Laguna, Treinta años de novela, pp. 228-231; Gil Casado, Novela social, p. 3; Nora, Novela contemporánea, p. 109; Sainz de Robles, Novela del siglo XX, pp. 238-240; Torrente Ballester, Literatura contemporánea, pp. 343-344; Spires, "Cela's La colmena: The Creative Process as Message," pp. 873-877; Ortega, "El sentido temporal en La colmena," pp. 115-121; Kirsner, Novels and Travels, pp. 57, 62-65, 80; McPheeters, Cela, pp. 86-89; Alborg, Hora actual, pp. 88-89, 95; Vilas, El humor y la novela, p. 184.

²⁵On the categorization of irony/satire see the following: D. C. Muecke, Irony (Norfolk, Great Britain, 1970), pp. 13-24, 49-81; W. O. S. Sutherland, The Art of the Satirist: Essays on the Satire of Augustan England (Austin, 1965), pp. 9-16; David Worcester, The Art of Satire (New York, 1960), pp. 19-26, 41-51, 63-70; Joseph R. Mercier, "Shakespeare and the Functions of Irony" (Ph.D. Dissertation, University of Connecticut, 1969), pp. 1-6, 31-33, 39-42; Edgar Johnson, "The Nature and Value of Satire" in A Treasury of Satire (New York, 1945), pp. 13-30; Northrop Frye, Anatomy of Criticism, pp. 33-70, 131-242, 366; and Robert Scholes, "Toward a Poetics of Fiction: An Approach through Genre," pp. 101-111.

²⁶See Castellet, "Iniciación a la obra narrativa de Camilo José Cela," pp. 131, 141-143; Ortega, "Antecedentes y naturaleza del tremendismo en Cela," pp. 21-26, and "Símbolos de animalidad en La colmena," p. 10; Predmore, "La imagen del hombre en las obras de Camilo José Cela," pp. 86-90; Rand, "Lazarillo de Tormes, Classic and Contemporary," p. 222; Torrente Ballester, Literatura contemporánea, p. 344; Carenas, "La colmena: novela de lo concreto," p. 251; Gil Casado, Novela social, p. 262; Alborg, Hora actual, pp. 81, 90-93; Sainz de Robles, Novela del siglo XX, p. 238; Spires, "Cela's La colmena: The Creative Process as Message," pp. 877-879; Ilie, Novelística de Cela, pp. 56-58, 143-145; Iglesias Laguna, Treinta años

situational, dramatic, archetypal and satiric ironies;²⁷ and (3) behavioral irony (irony of character), particularly ingénu irony, Socratic irony, romantic irony, burlesque and parody.²⁸ As may be inferred, no one has as yet attempted to test Cela's irony as the basis of a narrative system such as Nuevas andanzas, which is our purpose here.

Method

In this study the analysis of Nuevas andanzas will be both structural and rhetorical.²⁹ Such an approach to the work provides for

de novela, pp. 227-229; Zamora Vicente, Camilo José Cela, p. 9; Kirsner, Novels and Travels, pp. 62, 76-80; McPheeters, Cela, p. 36; Nora, Novela contemporánea, pp. 114-115; Vilas, El humor y la novela, p. 184

²⁷See Castellet, "Iniciación a la obra narrativa de Camilo José Cela," pp. 131, 143-144; Feldman, "Camilo José Cela and La familia de Pascual Duarte," pp. 658-659; Ortega, "El humor de Cela en La colmena," pp. 160-164, "Antecedentes y naturaleza del tremendismo en Cela," pp. 25-26, and "Importancia del personaje Martín Marco en La colmena de Cela," Romance Notes 7 (Spring 1965): 92; Predmore, "La imagen del hombre en las obras de Camilo José Cela," pp. 91-94; Rand, "Lazarillo de Tormes, Classic and Contemporary," pp. 222, 229; Torre, "Vagabundeos críticos por el mundo de Cela," pp. 162-163; Flasher, "Aspects of Novelistic Technique in Cela's La colmena," pp. 31, 41; Pérez-Minik, Novelistas de los siglos XIX y XX, pp. 262, 267; Ilie, Novelística de Cela, pp. 59-61, 139; Foster, Forms of the Novel, pp. 32-33, 79; Iglesias Laguna, Treinta años de novela, pp. 224-225; Nora, Novela contemporánea, p. 116; McPheeters, Cela, p. 99; Vilas, El humor y la novela, p. 186.

²⁸See Castellet, "Iniciación a la obra narrativa de Camilo José Cela," p. 131; Castro, Hacia Cervantes, p. 386; Iglesias Laguna, Treinta años de Novela, pp. 224, 228; Foster, Forms of the Novel, pp. 72-74, 80-81; Ilie, Novelística de Cela, pp. 73-74; Kirsner, Novels and Travels, pp. 31-32, 68-69, 74-75.

²⁹See Robert Scholes, Structuralism in Literature (New Haven, 1974), pp. 50, 128-138; Wayne C. Booth, Rhetoric of Irony, pp. 208-209, 217-218; Robert Weimann, "French Structuralism and Literary History: Some Critiques and Reconsiderations," New Literary History 4 (Spring 1969): 460-469.

identification and comparison of (1) operative structures at the levels of allegory, plot and characterization and (2) the semantic functions of those structures and their systems.³⁰ For example, although allegory is essentially an intellectual function and plot an esthetic one,³¹ each can be condensed to simpler metaphoric statements or concepts. These metaphors constitute the conceptual cores of their respective systems--i.e. the metaphoric structure out of which each system evolves.

In Nuevas andanzas the metaphoric structure of plot is "life is a journey;" the metaphoric structure of allegory is "life is a finite/infinite journey." The essential difference in these two structures is to be found in the constructural and semantic nature of their vehicle or metaphoric term.³² "Journey," vehicle of the first metaphor, is a single, coherent concept that generates metaphoric meaning without irony or satire. "Finite/infinite journey," vehicle of the second metaphor, is a dual, disjunctive concept that produces ironic tension and paradoxical or ambiguous meaning. Clearly, the meanings and aims of these two structures and their respective systems are different, but at the same time they are interrelated in the framework of the whole narrative. They influence each other and the relation of each to the whole.

³⁰Compare Scholes, Structuralism, pp. 10-11, 39-41. See also Tzvetan Todorov, "Structural Analysis of Narrative," Novel 3 (Fall 1969): 70-72.

³¹See Scholes and Kellogg, Nature of Narrative, pp. 82, 88, 103.

³²For a discussion of "vehicle" and "metaphoric term," see Christine Brooke-Rose, A Grammar of Metaphor (New York, 1958), pp. 14, 17; and I. A. Richards, The Philosophy of Rhetoric (New York, 1936), pp. 100, 108-109.

By minimizing the abstractions of purely structural criticism, the rhetorical study of structures in Nuevas andanzas provides a way of identifying in that novel real meanings being transmitted between Cela and his reader. Two fundamental perceptions support the extension of structuralism into the area of rhetoric (semantics). The first is that Nuevas andanzas, like any other work of art, is both an act and a system of communication. Therefore it must be defined in terms of (1) the nature of the system and its structure (i.e. the narrative itself), and (2) the cognitive interaction (i.e. meaning) that occurs between the author and the reader of Nuevas andanzas.³³ The second is that this novel is essentially ironic communication; and, since "irony is a matter of delicate interaction between code and context,"³⁴ our comprehension of the work must take meaning and intention (i.e. rhetoric) into account.³⁵

As communication, Nuevas andanzas is a system of meaning composed of certain subsystems, structures and patterns which are predetermined by the literary prototype of the system. In the case of

³³See José Ortega y Gasset, "Ensayo de estética a manera de prólogo" in La deshumanización del arte, 9th ed. (Madrid, 1967), pp. 159-166; and Dámaso Alonso, "Significante y significado" in Poesía española: ensayos de métodos y límites estilísticos (Madrid, 1966), pp. 19-33. See also Scholes, Structuralism in Literature, p. 147; and Booth, Rhetoric of Irony, pp. 91, 138-140, 207-209, 234.

³⁴Scholes, Structuralism in Literature, p. 36.

³⁵Booth, Rhetoric of Irony, pp. 222-227, 242-245. See also Reuben Brower, "Saying One Thing and Meaning Another" in The Field of Light: An Experiment in Critical Reading (New York, 1951), pp. 51-52; and Cleanth Brooks, "Irony as a Principle of Structure" in Literary Opinion in America, ed. Morton Dauwen Zabel (New York, 1961), II: 370-371.

Nuevas andanzas, we call the literary prototype "narrative."³⁶ Nuevas andanzas is in the tradition of the earliest kind of fictional-prose narrative, the autobiographical travel tale. The nature of its inner systems is at least partially defined by the specific attributes of that tradition. As part of the larger tradition of narrative, however, Nuevas andanzas manifests some fundamental characteristics peculiar to all fictional narratives. It presents its tenor (reality, world, life, humankind) by means of a constant kind of vehicle: the movement, both internal and external, of a character or characters through time, space and relationship as revealed by a narrator who tells the events, states of being, and judgments in which the characters take part. So the protagonist's story, or the "story-stuff" of narrative, is distinguishable from the narrator's plot, or the telling of narrative.³⁷

This carries important implications about the structure of Nuevas andanzas. First, by definition, Nuevas andanzas is a narrative and so has two basic inner systems which must be taken into account; these are analogous to phonology and syntax. In narrative, the parallel of phonology is the story system; it is defined primarily in terms of character. In Nuevas andanzas Cela uses both of the two fundamental modes of characterization, expressing both an abstract and a realistic message. He reveals the protagonist Lázaro's character development in an intellectual/ethical direction, while the narrator's character traits

³⁶See Scholes and Kellogg, Nature of Narrative, p. 4. Compare Rene Wellek and Austin Warren, Theory of Literature, 3rd ed. (New York, 1956), pp. 25, 227-228.

³⁷See Wellek and Warren, Theory of Literature, p. 218. See also Scholes and Kellogg, Nature of Narrative, p. 297.

form a psychological/sociological reality.³⁸ The narrative parallel of syntax is the plot system; it is defined primarily in terms of event and so expresses esthetic meaning. In Nuevas andanzas the meaning of events is, esthetically speaking, primarily a function of picaresque conventions found in the Lazarillo and in primitive initiations.

Second, also by definition, Nuevas andanzas is a metaphor and thus is endowed with meaning for meaning's own sake, a fact that implies the presence of a third inner system. That system is semantics. In a narrative, semantics is analogous to the imagery system; it is defined primarily in terms of the allegories expressed through character and event in Lázaro's life. Semantics, in this narrative, is a function of ironic imagization (imagery, metaphor, symbolism) and expresses intellectual or illustrative irony.³⁹

Each of the three systems noted above is composed of combinations of contradictory or differing elements; the result is a paradoxical arrangement based on the ironic reversal. This may be expressed as a cross ("X") pattern or structure. An ironic reversal (cross), as implied by the opening remarks in this introduction, may express either of two kinds of irony. The first is "stable" irony or satire; the second, "unstable" irony or ambiguity.⁴⁰ Satire occurs when the reader understands and/or appreciates the satirist's commitment to the

³⁸See Scholes and Kellogg, Nature of Narrative, pp. 168-170.

³⁹See ibid., pp. 82-84.

⁴⁰See above, p. 1, footnote 1. See also Sheldon Sacks, "From: Toward a Grammar of the Types of Fiction" in Satire: Modern Essays in Criticism, ed. Ronald Paulson (Englewood Cliffs, N. J., 1971), pp. 330-333.

condemnation and/or reform of social or moral conditions.⁴¹ Ambiguity, or irony proper, is a manifestation of "pluralistic ways of speaking, evasions of committed speech,"⁴² and so allows the desirability and/or possibility of reform/condemnation to remain ambiguous to the reader. Two important maxims follow from this distinction.

The first is that the difference between satiric and ambiguous irony is always a matter of rhetoric rather than structure. Satire and irony (ambiguity) both comprise a potentially ambiguous ironic system. They are both products of the simultaneous operation of two contradictory principles of composition: (1) duplicity/multiplicity, or ironic conjunction; and (2) subtraction/disagreement, or ironic disjunction. The ironist condenses into a single statement (or combines in two simultaneous or parallel statements) two or more disjunctive or contradictory meanings. It is this process that accounts for the characteristic cross patterns to be analyzed in Nuevas andanzas. Satire occurs when it is clear that the ironist intends to use these meanings to condemn and reform, a clarification which can be made only at the level of allegory and imagery. Our second maxim is that unstable or ambiguous irony, clearly, is philosophical rather than moralistic, and

⁴¹See Mary Claire Randolph, "The Structural Design of Formal Verse Satire" and "The Medical Concept in English Renaissance Satiric Theory" in Satire, ed. Paulson, pp. 174-175 and 134-135, respectively. See also Frye, Anatomy of Criticism, pp. 223-224; Fred Morris Robinson, "Satirists and Enchanters in Early Irish Literature," Satire, pp. 1-14, 25; Robert C. Elliott, "The Satirist and Society," Satire, p. 206; Booth, Rhetoric of Irony, pp. 48, 138-141, 193; G. L. Hendrickson, "Satura tota nostra est," Satire, pp. 40-41; W. H. Auden, "Satire," Satire, p. 202; Maynard Mack, "The Muse of Satire," Satire, pp. 193-194, 200.

⁴²Barbara Hernstein Smith quoted in Booth, Rhetoric of Irony, p. 254. See also Frye, Anatomy of Criticism, pp. 223-224.

is cosmic, dramatic or archetypal rather than satiric. Therefore, if the plot, meaning and characters of Nuevas andanzas are shown to lead ultimately to ambiguity, it may not properly be called satire nor should it be considered fundamentally satirical.

Sometimes in Nuevas andanzas the structure of a system contradicts or undermines the ostensible meaning of the system; when this occurs, the structure itself behaves ironically (i.e. produces irony). For example, as we noted above, the overt structure of plot in the narrative may be stated as "life is a journey." One could be easily deceived by Cela's use of that simplistic metaphor if one were not aware of the paradoxical nature of the journey which Lázaro undertakes. Not only is life a journey, but the journey itself is as much an expression of death as of life or of immortality. Through imagery, character and event, Cela emphasizes the reality of death-in-life and continually reminds the reader that life is defined by death--etiologically, ontologically, eschatologically. In order to live, Lázaro must assume an ambiguous mortal/immortal identity (i.e. get his papers). He begins a never ending process of initiation (death/resurrection) that undermines the meaning of the overt structure, "life is a journey."

In short, the discussion of the ironic structure(s) of Nuevas andanzas will concern the structure (syntax), meaning (semantic function) and composition (phonology) of the three primary systems found in the novel. These are (1) plot, (2) allegory, and (3) character, respectively. At the level of the plot, the discussion will explore Cela's expression of the traditionally ironic myth of the rising phoenix (pícaro) found in Lazarillo de Tormes. At the level of narrative meaning, the discussion will analyze the ironic allegory of

life and death, or mortality and immortality, and relevant symbolic motifs and imagery. At the level of character, the discussion will examine (1) irony in the presentation of character, focusing on both representational (mimetic) and esthetic aspects, and (2) irony in point of view.

CHAPTER ONE

THE IRONIC NATURE OF THE MODEL AND PROTOTYPES OF NUEVAS ANDANZAS Y DESVENTURAS DE LAZARILLO DE TORMES

In order to establish the view of Nuevas andanzas as a picaresque narrative built on ironic structures, we will now attempt three objectives. First, "picaresque" will be defined as an integrated narrative form related historically and ontologically to other ironic forms. Second, in the Lazarillo de Tormes, the Spanish model for Nuevas andanzas, some of the essential ironic aspects of structure and meaning will be explored. Third, similarities of the plot, plot structure and allegorical meaning of both narratives will be identified.

The term "picaresque" in this study designates a unique form of narrative plotting, which also evolved into a specific literary genre by virtue of its similar and extensive application in European literatures between 1550 and 1750.¹ The basic picaresque plot found in the Lazarillo and later used by Cela in Nuevas andanzas is an autobiographical, episodic road tale told by a pícaro (i.e. an untrustworthy anti-hero) and centering on his early ironic experiences and survival in the seamy, contemporary world as he travelled from master

¹See Scholes and Kellogg, Nature of Narrative, p. 73; Parker, Literature and the Delinquent, p. vi; and Stuart Miller, The Picaresque Novel (Cleveland, 1967), p. 5. See also Guillén, Literature as System, pp. 71, 75-81; Wicks, "Metamorphoses of the Pícaro," pp. 4-22; Marcel Bataillon, introduction to Le roman picaresque (Paris, 1931), p. 5; and Frank W. Chandler, The Literature of Roguery (New York, 1907), pp. 3-16, 243, 265, 273, 278-279, 324.

to master and "from place to place...through a wide spectrum of society."²

As a peculiar narrative form, picaresque has certain characteristics which can be used to identify it. First, as we shall see in the examples of the Satyricon, the Metamorphoses and the Lazarillo de Tormes, it has typically picaresque characters, events, meanings and the ironic narrative impulses to each. Furthermore, it is distinguishable from other basic plot forms, such as the romance and the novel. It is also distinguishable from the specific intellectual, esthetic and mimetic impulses of which it is composed and out of which evolve allegory, plot and character, respectively. This is true even though the nature of its main characters, imagery, point of view and events, by definition, limits it to the area of ironic meaning and ironic myth. A picaresque narrative, in other words, is an ironic system of communication that depends on a tripartite ironic structure and which means either satirically or ambiguously.

One essential difference between the plots of Nuevas andanzas, the Lazarillo and similar works, and the plots of other narrative forms lies in the expressive function of the plotting. A picaresque plot is

²Scholes and Kellogg, Nature of Narrative, pp. 73-74. See also Alter, Rogue's Progress, pp. 31-33, 59-64; Bataillon, Roman Picaresque, p. 3; Américo Castro, "Lo picaresco y Cervantes," Revista de Occidente 11 (1926): 352, and "Lo picaresco" in El pensamiento de Cervantes, pp. 232-234; F. M. Frohock, "The Idea of Picaresque," Yearbook of Comparative and General Literature 16 (1967): 42-48; and Pedro Salinas, "El 'héroe' literario y la novela picaresca española" in Ensayos de literatura hispánica: del Cantar de mío Cid a García Lorca, ed. Juan Marichal (Madrid, 1958), p. 21.

analogous to the Menippean satire³ and expresses irony and cynicism rather than hope and security:

The discrete fragments into which its events are broken express anything but order. The infinite possibilities of the picaresque plot express total openness. . .to the fantastic, the improbable, even the wierd. The picaresque plot expresses an intuition that the world is without order, is chaotic.⁴

The plots in Nuevas andanzas, the Lazarillo and other picaresque narratives have no causal limitations, such as those provided to the realistic novel by scientific probability,⁵ nor does it participate in the mysterious, universal order controlled by Fate and religion, which dominate events in romance.⁶

If the picaresque plot is not bound by either probability or providence, neither is it bound by the humanistic belief that mankind can set things right: "One narrator is moral, another is not. One tells the story straightforwardly, another continually interrupts. One believes life can be order, another does not."⁷ Though ironic, that is, the semantic function of picaresque narratives cannot be generally limited to the expression of satire (i.e. stable irony). As both Lazarillo de Tormes and Nuevas andanzas demonstrate, the expressive

³See Scholes and Kellogg, Nature of Narrative, pp. 14, 74, 78; Frye, Anatomy of Criticism, pp. 308-314. See also William Arrowsmith, trans., introduction to The Satyricon by Petronius, Mentor Paperback ed. (New York, 1959), pp. viii-ix.

⁴Miller, Picaresque Novel, p. 10.

⁵Ibid., p. 9.

⁶Ibid, p. 12.

⁷Ibid.,p. 98.

capabilities of the form itself surpass the satirist's desire to contrast good and evil so as to bring about social action or, at least, moral indignation against immediate conditions in the reader's world. Indeed, the ironic allegory of the two Spanish works and their Roman counterparts is philosophical (ambiguous).⁸

Like the romance and the novel, the picaresque narrative form is endowed with its own history (and so is capable of a renaissance or expression after 1750). The first narrative expression of the form exploited by both Cela and the author of the Lazarillo is the marvelous story of Odysseus's travels told by him to the Phaeacians in Homer's Odyssey. It is a traveller's tale, a journey narrative, told in the first person, and it reduces the fictional impulse to "its most humble form--the lie."⁹ Later the Romans develop the form for its own sake,¹⁰ enhance the level of allegory,¹¹ emphasize the traditionally satire-related fertility theme and elements of the comus, and heighten the unreliable nature of the narrator. (The comus was a Spring revelry in honor of Dionysus; it consisted of (1) joyous invocations to one or more

⁸Compare Scholes and Kellogg, Nature of Narrative, p. 74. See also Parker, Literature and the Delinquent, pp. 18-19; Castro, "Lo picaresco y Cervantes," pp. 353-354; Frye, Anatomy of Criticism, pp. 45, 308-310; Guillén, Literature as System, pp. 102-106, 83-84; Eoff, "Tragedy of the Unwanted Person in Three Versions," p. 195; Oscar Borgers, "Le Roman Picaresque: réalisme et fiction," Lettres Romanes 14 (1960): 147-148; Angel Valbuena Prat, introduction to La novela picaresca española (Madrid, 1943), pp. xx-xxiv. And see above in the Introduction, pp. 13-14.

⁹Scholes and Kellogg, Nature of Narrative, p. 73.

¹⁰Ibid., pp. 73-75.

¹¹Compare Arrowsmith, Satyricon, pp. xi-xv; and Jack Lindsay, trans., The Golden Ass by Apuleius, Midland Paperback ed. (Bloomington, Ill., 1962), p. 13.

fertility gods, using appropriate symbols, interrupted by (2) violent, satiric exorcisms of evil or sterile elements present in the society or landscape.)¹²

The Satyricon of Petronius offers fragments of what appears to be the first picaresque narrative. Encolpius ("The Crotch"), a raffish scoundrel, tells the story of his experiences and persecutions in the real world. Plagued by the fertility god Priapus, whom he continually offends (i.e., with his homosexual lusts, his intrusion on the secret rites of Priapus's priestess, and his killing of Priapus's favorite goose), the protagonist travels from place to place, manages to make an uncertain living through trickery and bravado, and serves several real or pretended masters. Both the Lazarillo and Nuevas andanzas repeat not only Petronius's narrative form but also his interest in allegory and the theme of sterility-fertility.

With a similar plot formulation and low-life images, the Metamorphoses or Golden Ass of Apuleius brings its allegory to bear specifically on the character of the protagonist/narrator, who foolishly dabbles in magic, is transformed into an ass, suffers under many foolish human masters, learns to survive by his wits, obligingly eats the magic rose petals provided by the Egyptian fertility goddess Isis, is restored to human form, and declares himself a convert to Isis's cult, presumably through cleverness or for the unwitting procreation of more foolish human beings. The beginning-middle-end structure necessary to all narrative forms is formalized here in an ironic bildungsroman or

¹²See Robert C. Elliott, The Power of Satire: Magic, Ritual, Art, Princeton Paperback ed. (Princeton, 1966), pp. 4-7, 58-59.

plot of picaresque education, wherein the pícaro undergoes one or more puberty-rites as a symbol of his maturation and acceptance into the ways of his ironic society or universe.¹³ The picaresque plots of the Lazarillo and Nuevas andanzas, similarly, are a recounting of the learning experiences that eventually enable the pícaro to survive in his chaotic, desolate landscape--hence the emphasis on the material necessities of life and how to obtain them and on his desire to "satisfacernos de su persona."¹⁴

The Roman prototypes of the Lazarillo and Nuevas andanzas not only establish the form of picaresque narrative but also express the form's inherent legacy of irony due to its ironic semantic functions. Four structural characteristics of the form account for the inevitable endowment of irony in these novels. First, there is the conventionally unreliable nature of the narrator/protagonist himself: "Travellers' tales in all countries are notoriously untrustworthy. . . ." ¹⁵ Later, when the traveller is an avowed (albeit sometimes "reformed") rogue, the

¹³See Alter, Rogue's Progress, pp. 3, 30-31. See also Guillén, "La disposición temporal del Lazarillo de Tormes," pp. 270-272, and Literature as System, pp. 75-81; Frohock, "The Idea of Picaresque," pp. 44-46; Parker, Literature and the Delinquent, p. 6; Norma Louise Hutman, "Universality and Unity in the Lazarillo de Tormes," PMLA 76 (1961): 471-473; F. Courtney Tarr, "Literary and Artistic Unity in the Lazarillo de Tormes," PMLA 42 (1927): 405. Compare Wicks, "Metamorphoses of the Pícaro," pp. 173-184; Miller, Picaresque Novel, pp. 56-61; Scholes and Kellogg, Nature of Narrative, p. 215.

¹⁴Guillén, "La disposición temporal del Lazarillo de Tormes," pp. 270-271. See also Pedro Salinas, "El 'héroe' literario y la novela picaresca española," p. 71; Stephen Gilman, "The Death of Lazarillo de Tormes," PMLA 81 (1966): 160-165; Federico Luis Morcuende, introduction to La novela picaresca (Madrid, 1935), p. 9; Chandler, Literature of Roguery, p. 16.

¹⁵Scholes and Kellogg, Nature of Narrative, p. 73.

impression of unreliability is greatly enhanced.¹⁶ Second, there is the unreliable nature of the autobiographical viewpoint, emphasized in picaresque literature both by the amateurish and trivial quality it imposes¹⁷ and by the low or grotesque quality of the story's content. Third, there is the unreliable nature of the story itself. A series of untoward episodes put forward as the narrator's experience of life, fragmentary and unbalanced, it cannot be finalized within the framework of the narrative.¹⁸ Furthermore, both the fragile unity and the exaggeration of such a story not only test the reader's suspension of belief but also undermine the impact of universal truths that it may want to suggest. And finally, there is the form's traditional role as anti-romance and anti-epic: "It sets the contemporary world and a first-person narrator up against the never-never world and impalpable narrator of romance." Focusing on a set of ironic intellectual and mimetic meanings, it relies "on wit and variety rather than empathy and suspense to maintain the interest of its audience."¹⁹ Both the Lazarillo and Nuevas andanzas, however, employ wit and variety as an esthetic device of the narrator. With them he masks subtle allegorical and emotive

¹⁶Compare Guillén, introduction to Lazarillo de Tormes and El Abencerraje, Dell Paperback ed. (New York, 1966), pp. 10-11, and Literature as System, p. 92.

¹⁷See Scholes and Kellogg, Nature of Narrative, p. 72. See also Guillén, ed., Lazarillo and El Abencerraje, p. 13.

¹⁸See Scholes and Kellogg, Nature of Narrative, pp. 212-215. See also Guillén, ed., Lazarillo and El Abencerraje, pp. 14-15.

¹⁹Scholes and Kellogg, Nature of Narrative, p. 75. See also Arrowsmith, Satyricon, pp. ix-xii; Maldonado de Guevara, "El niño y el viejo: desmitologización en el Lazarillo y en el Quixote," pp. 256-262; Gilman, "The Death of Lazarillo de Tormes," pp. 149-150.

understructures which contain the key to metaphysical and philosophical beliefs he holds.

The Plot and Meaning of
Lazarillo de Tormes

Lazarillo de Tormes contains the immediate key to Cela's revitalization of the picaresque novel; Nuevas andanzas does, in fact, treat it ironically. Therefore the Lazarillo will be analyzed particularly with reference to plot and allegory. At the level of illustrative meaning (i.e. allegory), Cela's model--whose full title is La vida de Lazarillo de Tormes y de sus fortunas y adversidades--expresses universal irony. It is an exposition of the inextricable, paradoxical relationship of life and death, or fertility and sterility, in an ironic universe. In contrast to the Greeks' satirical Spring revelries, the purpose here appears to be an exploration of irreparable existential ironies, rather than society's invocation of prosperity as dramatized in the two-part ritual of the comus.

The protagonist/narrator of Lazarillo de Tormes, as his name declares, is the central symbol of the ambiguous life-death antithesis. The hero/story-teller is both Lazarus the beggar, who lay suffering at the gate of the rich man (Luke 16: 19-31), and Lazarus, the brother of Martha and Mary, who was brought back to life by Jesus (John 11: 1-44). "From this point of view Lazarillo is based on a combination of these two types--the poverty of the orphan culminating in the cycles of near-death and rebirth."²⁰ The two Biblical phases of the myth of Lazarus provide both the subject matter and the meaning or theme of the

²⁰Guillén, ed., Lazarillo and El Abencerraje, p. 28.

Lazarillo and its twentieth-century follower. But there is an important difference in the two versions of the Lázaro myth. Whereas the sixteenth-century version treats ironically the Biblical myth(s) of Lazarus, Cela's version treats ironically both the scriptural Lazarus stories and the original Spanish myth expressed in Cela's model.

At the esthetic level, the plot of Cela's model--like Nuevas andanzas itself--may be classified as an ironic fable. It is a picaresque bildungsroman (plot of development of a pícaro) that reaches back to archetypal myth for the shaping of narrative action. In order to represent the ironic nature of humankind and the universe, the creators of both the sixteenth- and twentieth-century Lazarillos mold action to recreate the four stages of the natural fertility cycle. Thus the narrative of the Lazarillo and Nuevas andanzas expresses ironic parallels of what Northrop Frye identifies as

- (1) the Mythos of Spring (Comedy),
- (2) the Mythos of Summer (Romance),
- (3) the Mythos of Autumn (Tragedy), and
- (4) the Mythos of Winter (Irony).²¹

The myth of Spring out of which evolves the peculiar form and thrust of comedy, is a myth of creation and birth, its action describing the rebirth of a fertile society or the birth of a new society. The myth of Summer underlying the romance form is a myth of plenitude, fulfillment and actualization expressed as the winning and maintaining of a noble society. The myth of Autumn or tragedy is a myth of dissolution and death depicting the fall from grace and the waning and loss of a noble

²¹See Frye, Anatomy of Criticism, pp. 158-239.

society. The myth of Winter, which may be expressed either as satire or as irony, is a myth of purgation, stagnation and sterility; its events portray the tearing apart (sparagmos) or death of a fertile (i.e. comic) society or the rebirth of a sterile society.

As we shall see, Cela's ironic treatment of the Lazarillo occurs at the level of esthetic impulse as he focuses on and adapts these four archetypes. The Lazarillo itself reflects what is essentially an optimistic point of view based on the narrator's belief in the ambiguous ability and determination of the human spirit to transcend nature. For while Lázaro's story restates the full cycle of natural life from birth through deterioration, death and decay, the narrator cleverly plants in the final section of plot (purgation) the seeds of his own immortality. Not only will he survive as narrator what he could not as protagonist--death, that is--he also implies that as protagonist he was able to rise again and again out of the ashes of his ironic, sterile world. And his marriage, though jaded and morally corrupt, is, nonetheless, a potential source of the fertile new society. It is, thus, an ambiguous version of the comic ending, and defines the narrator's irony as comic rather than tragic.

The plot of Lazarillo de Tormes is composed of a linear overstructure and an ironic understructure. The former structure is based on a prologue followed by a simple forward movement of the story through time and space. The latter structure falls into a well balanced three-part pattern characterized by the ironic cross figure.²²

²²See above in Introduction, pp. 13-14. Compare the analyses of the Lazarillo's structure in Guillén, Literature as System, pp. 85-88, and Lazarillo and El Abencerraje, pp. 28-29; Hutman, "Universality and Unity in the Lazarillo de Tormes," p. 473.

(See Figure 1.) Cela too constructs his picaresque narrative on a hidden, tripartite understructure of mythic movement which ironically converts the fertility cycle into a cycle of ambiguous sterility.

BEGINNINGS

I. Creation/Re-creation

Prólogo
(vuestra merced)

Tratado I
(familia, ciego)

12 pages

EXPERIENCE

II. Paradise, Fall and Hell

Tratado II^o
(clérigo)

Tratado III^o
(escudero)

28 pages

IDENTITY

III. Rising of Phoenix

Tratado IV^o
(fraile)

Tratado V^o
(buldero)

Tratado VI^o
(píntor de
panderos,

capellán)

Tratado VII^o
(alguacil,
arcipreste)

10 pages

Figure 1. The Narrative Understructure of
Lazarillo de Tormes

The anonymous author of the Lazarillo balances his plot in terms of narrative time and so achieves a kind of esthetic unity. The twelve pages of Section I work in combination with the ten pages of Section III to offset the twenty-eight pages of Section II.²³ Section II itself is composed of two nearly equal subsections which show an internal unity of theme and action. Sections I and III parody the natural cycle of birth-death-purgation through the superimposition of

²³Guillén's Lazarillo and El Abencerraje is the edition used throughout this analysis and all subsequent discussion.

an ironic version of a favorite humanistic theme associated with the Renaissance: the myth of the rising phoenix, in this case the self-made man, the ironist (pícaro). Section II forms the central and slightly longer part of the narrative and is itself an ironic treatment of the Biblical Lazarus-myth. The following discussion of plot in the Lazarillo will focus on these three parts of the understructure.

"Beginnings," Section I of the plot, expresses the myth of creation, or birth and rebirth, a myth inextricably related to a discovery or renewal of society. In the prologue, Lázaró, the narrator, is not only announcing the creation of his narrative, he is also clearly participating in the creation of a social or interpersonal relationship with vuestra merced (although the nature of the society that they will create together is uncertain). Similarly, Lazarillo's birth, like the presence of his hermanico, represents simultaneously the beginning of an individual identity and the launching of a new member of society.

In Tratado I the narrator focuses on the nature of the society that both created the protagonist and will eventually prepare him to become an adult (i.e. sexually mature member responsible for society's continuation). The pícaro's first involvement in society is within his family-unit--his parents, his mother's lover, his illegitimate half-brother, the residents at the inn where his mother works, and finally the blind man. It is they who teach him about the nature of the larger society and survival in it. Theirs is a universe where life and fertility are the products exclusively of the ironic phallic thrust: the thief's hand in a sack of wheat or feed; the enemy's deadly blade; the cuckold's or the dead man's proxy; the poacher or burglar in

another's stable; the horn of a stone bull; an avaricious blind satirist's fertility prayers; a boy's stealthy straw in a blind man's wine jug; a fake sausage in a blind man's pot; the secret key of a starving boy; the image of a marauding rat's beak or of a stealthy, hungry snake entering a paraíso panal.

Lazarillo's education about life begins, symbolically, when his mother and a Moorish stableman "vinieron en conocimiento"²⁴ after the prosecution and death of Lázaro's father. From Lazarillo's limited point of view, society functions as a system of parasitism in which he is freely nourished by the world (his mother and her lover), just as his half-brother is nourished at no cost to himself by their mother. Soon after this false discovery of the essentially sycophantic nature of relationship, Lazarillo makes another discovery that is equally as false if taken to be the whole truth. He discovers the principle of duplicity that controls much of human perception: "¡Cuántos debe de haber en el mundo que huyen de otros, porque no se veen a sí mismos!" (p. 56).

Later, at the inn, both Lazarillo and his brother begin to experience the practical meaning of orphanhood; it is expressed metaphorically in the pícaro's compulsion to travel, to walk (andar). The hermanico is forced to walk on his own two feet, Lazarillo is sent to walk with the blind man (p. 57). Their mother, herself uncared for and unfortunate, sets her children aside, apart from her nurturing breast. She senses that Lazarillo, like her, is an orphan not only of

²⁴Lazarillo and El Abencerraje, p. 56. (Subsequent references to this text will be indicated by page number only and placed in parentheses at the end of the reference.)

their impoverished social structure, but also of the universe. So she finds the sagacious old blind man to instruct him in the ways of life. Lazarillo, however, does not yet perceive that he is an orphan and maintains the limited perspectives of sycophancy and deception attained in his mother's house. They will continue to cloud his vision until after his experience with the squire.

With the blind man, Lazarillo begins to learn the vital four lessons of survival in their ironic universe. He is taught immediately the lesson of the stone bull, that is, the lesson of self-determination, self-responsibility (p. 58). The lesson of hunger shows him that the wilderness has an abundance of good intentions and advice but a shortage of bread and gold (pp. 58-59). When he then resorts to trickery and stealth to meet his needs, the blind man retaliates with the lesson of the burlas and Lazarillo discovers that the wilderness is unbeatable, inscrutable, all-knowing and unjust (pp. 59-63). Yet, while the blind man teaches him that the price one pays for cheating life is often disproportionate to the cheat itself, he also shows him that if the price is paid, the survivor is nurtured. In the lesson of the wine Lázaro discovers that the wilderness can both inflict and redeem pain (pp. 61, 64-65). Wine, a symbol of both spiritual redemption and physical redemption or sexuality, is of value in Lazarillo's world precisely because its powers are ambiguous. Like the blind man, Lazarillo will eventually discover, the survivor of the wilderness resembles the wilderness itself.

But even though Lazarillo has experienced the four truths taught him by the blind man, he does not yet know how best to make use of them. In fact, his behavior with the blind man consistently

indicates that he is still acting on the narrow notions of sycophancy and deception which he had learned before. Lázaro concludes the first section of plot with a demonstration of fine dramatic irony when Lazarillo leaves the blind man--life itself--behind for dead (p. 66).

"Experience," Section II of plot, consists of Tratados II° and III°. The section is unified technically and thematically, the main theme portrayed by its action being an ironic fall from paradise into hell. The underlying web of events is provided by the Mythoi of Summer and Autumn (the myths of the creation and dissolution of the chivalric society) in Tratado II°, and the Mythos of Winter or dissolution of the fertile society in Tratado III°. The main themes of death and sterility are expressed through allegory as Lazarillo, now alone, seeks knowledge and life (food, wine) in the houses of death (i.e. those without nurturing and wine freely given to redeem the pain of life).

With these two masters, the one misanthropic and miserly, the other parasitic and voracious, the pícaro is unable to survive. He experiences in himself and in his environment a reversal from satiety to emptiness, a physical deterioration that makes survival increasingly more urgent, and a heightened spirituality that makes life seem at once more meaningful and less accessible. Allegorically, the relentless sterility and death fostered by the cleric and the squire are expressed in their celibacy and egoism. Contrasting sharply with the nature and habits of both the blind man and Lazarillo's later masters, their isolation negates the one principle that would allow the pícaro to survive: the lesson of wine (love). In their service, Lazarillo is caught in an unredeemable world, a landscape void of potential fertility, a universe without the female principle of nurturing and

without women.

Experiencing the alternative roles one may assume in a truly parasitic society, he first acts as parasite until his discovery and expulsion by the cleric; he then acts as host until, no longer of use, he is abandoned by the squire. He learns that either as parasite or as host one cannot survive for long in the unstable system of sycophancy. The second section ends with a traditional fertility rite, the male and female satirists' expulsion of blight, here the creditors' harangue of Lazarillo in the squire's stead, and the intervention of the mujercillas who introduce him to the philandering friar.

Section II forms the intellectual or allegorical center of the narrative, a fact made clear by the mockery made of the meaning of the protagonist's name (Lazarus, "God helps"). In both phases of the Biblical Lazarus-myth, Lazarus dies; then God's messenger either enables him to rise from the dead or protects him from a superfluous resurrection into the wilderness. Against the entreaties of the rich man, now also dead, Abraham refuses to allow the beggar Lazarus to return to warn the rich man's five brothers about hell: "They have Moses and the prophets; let them hear them" (Luke 16: 29). Lazarus of Bethany, on the other hand, is called from the dead by Jesus who is on the way to Jerusalem and his own death and resurrection.

In Lázaro's story, Tratado II° parodies the story of the beggar Lazarus while Tratado III° parodies the story of Lazarus of Bethany. In the absence of the cleric's compassion, Lazarillo learns to help himself, creating his own paradise through stealth and opportunism. The Lord's angel--the tinker--is both mercenary and a party to the boy's deceptiveness, acting rather at the request of Lazarillo than in

behalf of divine justice. The ultimate irony occurs when Lazarillo, cast as a serpent figure, is discovered to be the elusive thief and expelled from the ironic paradise/hell which he made for himself in the rich man's house. Fallen from grace, Lazarillo then descends into the grave and lives in hell with the squire, serving as an ironic Lazarus to the latter's ironic Christ. When the Lord's agent (Christ) disappears in the end, Lazarillo is resurrected into the wilderness (paradise/hell) through the Messianic action of prostitutes. In the Lazarillo, nurturing women are recurring symbols of human fertility and survival, of natural rather than divine redemption. At the hands of the male and female creditors, Lazarillo also suffers a symbolic, erroneous crucifixion.

The absence of the savior king is articulated Biblically in the dark side of the Moses myth, a primal Jewish myth traditionally associated with the post-Edenic search for freedom, family and salvation in the promised land. Lazarillo's prototype in this phase of the Biblical myth of redemption is the unperceiving Jew who disobeys God's man, Moses, when the latter is far away on the mountain, receiving The Ten Commandments from God. The foolish sinner, who has disobeyed Moses's council and aroused the vengeance of God, is protected from divine wrath by Moses's intervention (Exodus 32: 1-14), then is prevented from entering Canaan, made either to die immediately, leaving no seed, or to suffer and die slowly, leaving offspring. Moses initiates the Levites' reckoning against the 3000 idol worshipers at Sinai (Exodus 32: 25-29); God initiates a plague of misfortunes on the wayward penitents (Exodus 32: 35). There is no forgiveness or hope of redemption for the 3000, and redemption is dearly bought for their

children by the suffering remnant.

The same pattern--one element killed, the other set to wander in the wilderness--is soon formalized by Moses in the sin offering to be enacted yearly until Canaan is reached. In the ritual, after the priest is cleansed through the sacrifice of the bullock, he casts lots to determine which of two goat kids will be killed as a sin offering and which shall be "presented alive before the Lord, to make an atonement with him, and to. . .go for a scapegoat into the wilderness" (Leviticus 16: 10). The scapegoat's burden is to "bear upon him all their iniquities into a land not inhabited" (Leviticus 16: 22).

Like the unrepenting victims of the Levites and the murdered kid, the scapegoat functions as a symbol of God's wrath and is thus an anti-type of the Christ. As the myth develops in the New Testament, the murdered kid is transformed into the Lamb whose sacrifice represents divine life and salvation rather than divine vengeance and retribution. In the ironic story of Lazarillo's life, the disappearing squire and the scapegoat Lazarillo reverse the illustrative function of the sacrificial kids. The squire's clever escape clearly mocks the death of both Christ and the first kid; it is an act of self-redemption and an assertion of life rather than of final judgment. His disappearance thus transforms the sin offering into an affirmation of the human spirit and its will to survive. Significantly, Lazarillo later dons the sword and clothes of the squire and by this act declares himself a pícaro, a self-made Lazarus, a surviving scapegoat, full of the ironist's complexity and the trickster's deceptiveness. Unlike his Biblical counterpart, the cagy scapegoat will thrive in the wilderness.

Both the dark side of the Jewish myth and the versions

articulated by Cela and the anonymous author of the Lazarillo focus not on the deserved loss or gain of heaven, but on survival in the wilderness instead. The pícaro is motivated not by a promise of spiritual rewards, but by a desire to avoid starvation and material death, by a fundamental need to conquer time and reality.²⁵ Under these circumstances, life itself is equated with well-being (buena vida), while right living never becomes a serious issue. And in Lazarillo's universe, where survival rather than justification is the primary human task, the slave and wanderer has only one way to save himself, and that is to learn to make use of the teachings of the wilderness. In order to live he must learn to apply the lessons of the stone bull, hunger, the burlas, and wine.

For Lazarillo, as his situation with the archpriest demonstrates later, survival comes to mean interpreting literally Jesus's admonition at the end of the beggar Lazarus's story to be true to and "make friends of the mammon of unrighteousness; that, when ye fail, they may receive you into everlasting habitations" (Luke 16: 9). It is of little wonder that Lazarillo and his fellow wanderers in the wilderness have no interest in the paraíso eterno of the spirit. Justifiably, they care only for the paraíso panal which signifies life. They seek only the bread, wine and sexuality which all converge in the buena vida enjoyed for a time by Lazarillo's mother and father, as presumably by the blind man, the mesonera and the mujercillas. As a consequence of the pessimistic fatalism expressed allegorically in Section II, the immorality of Lazarillo's taking the archpriest's mistress to wife

²⁵Compare Guillén, "La disposición temporal del Lazarillo de Tormes," p. 249, and Literature as System, pp. 85-86.

remains ambiguous.

"Identity," Section III of plot, consists of Tratados IV°-VII° and concentrates on the rise and ambiguous end of the phoenix. Events continue the Mythos of Winter and culminate in the final euphemistic sparagmos, Lázaro's cuckoldry. In this section, Lazarillo becomes Lázaro by learning to do two things: to apply the lessons of the blind man and to personalize the act of human redemptiveness. In contrast with his relationships with the blind man, the cleric and the squire, Lazarillo's relationships in this segment of the narrative are characterized by an absence of the contest or conflict motif, as by Lazarillo's apparent cooperation with and absorption into the world.

With the friar, he begins to master the swift gait of the seasoned traveller, the loner and philanderer, breaking in his first pair of shoes, and re-establishing relationships with women, as the narrator's early allusion to friars implies (p. 32). With the buldero, he learns the subtle tricks of the con-man and the business of cooperating with the law (the alguacil) as a means of earning one's bread and gold. According to the character type of his next master, the maestro de pintar panderos, we may reasonably expect him to learn the arts of disguised pandering and of disguising pandery. With the chaplain, Lazarillo establishes a business arrangement based on the selling of fertility, symbolized as water, which both represents spiritual rebirth and foreshadows the archpriest's wine of sexual redemption. With the money he acquires by selling water in the wilderness, Lazarillo is able to assume the costume of the squire. After a brief apprenticeship with the alguacil, he returns to this model of survival through ironic redemption, embellishing it by becoming a

representative of civil law himself, as town crier.

Advertising wines, advising of losses, persecutions and prosecutions, and announcing executions, Lázaro's budding skills as an ironist and deceiver become apparent. His skill in the use of ironic language (buen romance) and in the ways of the good life, as well as his facility in the naming of wine (fertility, human redemptiveness), attract the interest of the archpriest. With this, his ninth master, Lázaro de Tormes becomes both the cuckold and the perilously rising phoenix, whose upwardly spiraling course has brought him careening into the view of vuestra merced.

Lázaro thus returns full circle both to this family (society) and their way of life based on the ironic phallic thrust. In so doing, he forces the reader to re-examine the prologue and speculate on the reasons for the narrator's apparently unwise confession. For by the end of his narrative, Lázaro has made it clear that, like his fathers--his natural father, his mother's lover, the blind man and the ambiguous father/father-in-law figure of the archpriest--he has become "blind" and supports himself by pandering in the wasteland objects of unsanctioned fertility.

In the ironic society of Lazarillo and Lázaro, there is a vital need to protect the "homo interior" by disguising the behavior and attitudes of the "homo exterior."²⁶ Yet Lázaro subtly boasts to vuestra merced of having learned that particular kind of self-control, illustrated by his control over language, that would enable him to survive. Lázaro, the full-grown pícaro, has learned what he must do to

²⁶

Compare Guillén, Literature as System, p. 81.

preserve his life in the wilderness, and he has learned how to do it. He becomes an adult member of society and fulfills his obligation to continue the old order by becoming a mirror image of his fathers, an ambiguously productive son.²⁷ He obtains the buena vida in the manner his mother advised: by the use of duplicity, to engage himself as a criado of both God and Mammon, which achievement holds invisibility as an inherent rule of conduct.

The reaction of vuestra merced to Lázaro's vida is the crucial ambiguity of the work. If vuestra merced is the missing Moses-figure come to demand justice of the wayward Jew, the entire philosophical stance of the allegory in Section III is called into question and Lázaro's fate is sealed. On the other hand, if vuestra merced is, like Lázaro and the archpriest, a self-made man, our questions become more existential than metaphysical: will he demand payment of the sycophant's debt in human currency, such as Lázaro's life, or will he require the ironist's services and presence like his friend the archpriest?

Lázaro's self-exposure to vuestra merced, therefore, necessarily carries a certain amount of risk, even to the most accomplished liar. His only protection is the narrator's transparent guise of innocence which may, depending on certain elements in the character of vuestra merced, dissemble the facts he discloses. Clearly, in other cases in the book, the temporary fertile stasis gained through the ironic phallic thrust is usually achieved at great cost, eventually resulting in death or exile and sterility. Acting out of fear of the

²⁷See Tarr, "Literary and Artistic Unity in the Lazarillo de Tormes," pp. 413-415; and Allen Sicroff, "Sobre el estilo del Lazarillo," Nueva revista de filología hispánica 11 (1957): 167-168.

law, the narrator tells us, Lazarillo himself betrayed El Zaíde (p. 56). As his experience with the blind man has shown, the law of nature demands that thieves, "bulls," serpents, dead men and boys all pay the price of their sycophancy. Lazarillo's father and the Moor Zaíde are condemned to exile and literal or figurative death. The blind man, once transformed into a victimizing stone bull, is finally a cabrón who breaks his "horn" on the stone post and is left dying beside the arroyo. The blind man's long nose reclaims the real sausage. The serpent and its straw counterpart are crushed and cast into torment or hell.

Lázaro's future, from this point of view, depends on his ability to build the Tower of Babel. For although he and the arcipreste have created in their household a society of mutual symbiosis, the source of their wealth is vague. It is clear, however, that there is no foolproof stasis, no permanent status quo in their world. Lázaro, it is implied, must manage to maintain his self-control and ironic language, to climb ever higher until the ultimate resource (God himself) is reached. The question is whether he can do it.

The narrator does not, in the end, indicate or imply the final outcome of Lázaro's encounter with vuestra merced, forcing the reader to make a judgment based on his or her own knowledge of the world, or to settle for the ambiguity. The uncertainty stems from the fact that we are not provided enough information by the narrator to evaluate the character of vuestra merced. This is further complicated by the fact that Lázaro's vida is, after all, nothing more than the self-disclosure of a calculating liar.²⁸ The character into which the

²⁸Guillén, Literature as System, p. 92, and Lazarillo and El Abencerraje, pp. 10-11.

narrator develops, although it is the central datum of the book, is presented, ultimately in terms of the attribute of ambiguity. It is certain only that he, like the blind man, has the ability to survive the wilderness--for a time, at least--through irony and deception. But even though such a talent includes by definition the ability to choose both appropriate victims and appropriate accomplices, the narrator himself may not yet surmise what his confession will reap from vuestra merced. The ambiguity and delicious lack of finality in the story, the narrator's clever willingness to risk all on his own abilities to use deception--these are the marks of sixteenth-century picaresque irony that Cela will re-make to suit his own ambiguous pessimism.

Structural-Functional Correspondences
of the Lazarillo and Nuevas andanzas

With regard to esthetics, the fundamental differences between the Renaissance and contemporary versions of the Lázaro myth are of manner rather than of structure. In fact, Lázaro López López's expression of the picaresque myth is structurally identical to the ironic myth presented in his model, the Lazarillo. The plots of both works fall into three main sections which focus on aspects of beginnings, experience and identity-formation associated with both the protagonist's life story and the narrative itself. This general structural agreement between the two works is further supported by similarities in the nature and function of narrative elements. For example, each of the amo characters in Cela's narrative, as well as the events that each generates in the life of the protagonist, has a

functional and esthetic prototype in the original Lázaro narrative.

As has been noted, both works demonstrate the same internal arrangement of cyclical themes and action to express the three phases of Lázaro's vida, each section unified internally by the operation of a dominant motif or mythos. (See Figure 2.) Each movement of the plot portrays one or two of "the four archetypal narratives, classified as comic, romantic, tragic, and ironic."²⁹ Thus, over-all plot development in both narratives describes a single fertility myth that follows the mythic or seasonal year, traditionally expressed in "the primary formal pattern of fertility ritual."³⁰ Significantly, in each section, as in the whole work, the impetus of the narrator is always toward the Mythos of Irony and the act of sparagmos, which control the underlying theme of both works.

Sections I and III in both narratives focus on the narrator/protagonist's personality and fate. Their structural separation accomplishes two things. First, it draws attention to character and so marks character as one of the narrator's main interests. Second, it allows the narrator to practice his irony on the reader by representing himself in a particular way at the beginning of his narrative and then undermining that characterization in the narrative's closing pages. The result of this disparity is a cross ("X") pattern in narrative time and progression that identifies the plot as ironic. The reader is forced to re-examine the first section of narrative as he or she tries to determine the nature and significance of each Lázaro's fate--to

²⁹Frye, Anatomy of Criticism, pp. 366-367.

³⁰Scholes and Kellogg, Nature of Narrative, p. 222. See also Frye, Anatomy of Criticism, p. 192.

I. Beginnings and New Beginnings

(*Lazarillo de Tormes*:
Prólogo, Tratado I)

(*Nuevas andanzas*:
Unas palabras,
Tratados I-III°)

formation of a new identity
society as end of an unspecified
process; bondage to freedom

conflicts surrounding the
identity of a newborn child;
society; fertility springs
from sterility of winter; bondage
to (false) freedom

COMEDY/SPRING/
ANAGNORISIS
(LIBERATION)

COMEDY, ROMANCE/
SPRING, SUMMER/
ANAGNORISIS
(LIBERATION),
AGON (CONFLICT)

III. Assumption of Ironic Identity (Adult)

(*Lazarillo de Tormes*:
Tratados IV° - VII°)

(*Nuevas andanzas*:
Tratados VI° - IX°,
Epílogo, Nota del
Editor)

narrator reveals the process of
creation of his identity and
reveals the nature of that identity
to be a reflection of both his
personality and his ironic society;
final visions of perversion
(cuckoldry) and *sparagmos* (good
life proceeds from his wife's
body) constitute basis of a new
society of mutual symbiosis, the
future of which is in jeopardy

narrator reveals
creation of his identity
and reveals it to be
a reflection of both his
personality and ironic society;
final visions of perversion, incest,
homosexuality and *sparagmos*
(eating of the sacrificial lamb
symbolic of his childhood
sterility and innocence; the
narrator's ultimate disappearance
into the jaws of war) reveal a
brutal, tragic society based on
sexuality without family, religion
without belief, society without
relationship

II. Experience of Polar Images of the Ironic Society

(LIBERATION)

ANAGNORISIS

(LIBERATION),

AGON (CONFLICT)

society of mutual symbiosis, the
future of which is in jeopardy

sterility and innocence; the
narrator's ultimate disappearance
into the jaws of war) reveal a
brutal, tragic society based on
sexuality without family, religion
without belief, society without
relationship

II. Experience of Polar Images of the Ironic Society

(Lazarillo de Tormes:
Tratados II° and III°)

(Nuevas andanzas:
Tratados IV° and V°)

conflicts surrounding the quest
for earthly paradise; fertility won
from the miser, then lost on
wheel of fortune; exile

gift of earthly paradise attained,
then lost on wheel of fortune; loss
of society

ROMANCE, TRAGEDY/
SUMMER, AUTUMN/
AGON (CONFLICT),
PATHOS (FALL)

TRAGEDY, AUTUMN/
PATHOS (FALL)

fall from grace into death and
Hell, subliminal images of
insanity, *sparagmos*
(communion, meals), torture,
satiric exorcism

ascension into death and Hell,
cannibalism, insanity, *sparagmos*,
tortuous law, ironic epiphany,
imposed isolation, nightmare,
interrogation

IRONY/WINTER/
SPARAGMOS
(TEARING APART)

IRONY/WINTER/
SPARAGMOS
(TEARING APART)

IRONY, COMEDY/
WINTER, SPRING/
SPARAGMOS
(TEARING APART).
ANAGNORISIS
(LIBERATION)

IRONY, TRAGEDY/
WINTER, AUTUMN/
SPARAGMOS
(TEARING APART).
PATHOS (FALL)

<p>conflicts surrounding the quest for earthly paradise; fertility won from the miser, then lost on wheel of fortune; exile</p>	<p>gift of earthly paradise attained, then lost on wheel of fortune; loss of society</p>		
<p>ROMANCE, TRAGEDY/ SUMMER, AUTUMN/ AGON (CONFLICT), PATHOS (FALL)</p>	<p>TRAGEDY/AUTUMN/ PATHOS (FALL)</p>		
<hr/>			
<p>fall from grace into death and Hell, subliminal images of insanity, <i>sparagmos</i> (communion, meals), torture, satiric exorcism</p>	<p>ascension into death and Hell, cannibalism, insanity, <i>sparagmos</i>, tortuous law, ironic epiphany, imposed isolation, nightmare, interrogation</p>		
<p>IRONY/WINTER/ SPARAGMOS (TEARING APART)</p>	<p>IRONY/WINTER/ SPARAGMOS (TEARING APART)</p>	<p>IRONY, COMEDY/ WINTER, SPRING/ SPARAGMOS (TEARING APART), ANAGNORISIS (LIBERATION)</p>	<p>IRONY, TRAGEDY/ WINTER, AUTUMN/ SPARAGMOS (TEARING APART), PATHOS (FALL)</p>

Figure 2. Structural Correspondences of the Lázaro Myth in
the *Lazarillo* and *Nuevas andanzas*.

find, that is, the hidden meaning promised by the narrator in each prologue.

A distinguishing feature of the final section of plot in both the Lazarillo and Nuevas andanzas is the narrator's subtle account of the creation of the self-made anti-hero. In the case of Lázaro de Tormes, the narrator records the rise of the ironic phoenix, whose ascent may or may not be subject to natural law (i.e. death, finality). In the case of Lázaro López, one is given an account of the endless otherworldly flights of the shaman, who earns immortality as a familiar of demons and spirits. But while the theme of ambiguous immortality is fundamental to both works, in the twentieth-century version of the myth, the ambiguity is not merely a matter of how the pícaro ends. It becomes a question both of whether he really existed at all and even of the nature of identity itself. Lázaro López's final disappearance from his own narration, like the unmarked grave of El Penitente Felipe, raises the question of existential justification before the universal absurd. The sudden appearance of the Editor in his place, like the fictionality of his father and grandfather, emphasizes the fact that he is, after all, a literary creation.

In Nuevas andanzas, as in its Renaissance predecessor, the section called "Beginnings and New Beginnings" is essentially comic.³¹ It concerns the formation of a new society or societies. A sense of family and nurturing fills the presentation of the protagonist's infancy and childhood, as can be seen in Lazarillo's early relationship with his mother and in Lázaro López's relationship with la cabra/Matilde.

³¹See Frye, Anatomy of Criticism, pp. 163-171 and following pages.

Food, fuel and shelter are highlighted while Cela's narrator emphasizes the theme of nurtured survival in the pox incident as well. Likewise, hopeful expectation fills the narrator's budding relationship with the reader, and he promises to tell the tale to the best of his ability, without lapsing into frivolity. The narrator's purpose throughout this section of narrative is to disguise his tragic and/or ironic condition as comic, to present himself as a butt or wit rather than a cynic.

Lázaro López López, like Lázaro de Tormes, uses the first section of his story to account for both his earthly and his spiritual heritage while expressing a strong (if somewhat misleading) sense of identity and self-hood. He introduces to the reader three significant individuals or types from his early childhood and surreptitiously discloses the effect each has had on his formation. First, he describes and/or dramatizes his biological parents, or the most likely candidates thereof in the case of Lázaro López, making the point that they abandoned him to the care of others. Second, he presents his foster parents--Lazarillo's inn dwellers and the Moor, El Zaíde; Lázaro López's shepherds, ama de leche and three of his mother's four suitors. Third, he introduces his earliest mentor, who serves as a dual symbol of life, signifying both survival and the creating spirit of the universe. In the life of Lazarillo, the two functions are classically united in the person of the blind man. For Lázaro López, however, the two functions are dichotomous. Two members of la cuadrilla represent unredeemed elements of destruction and death while Abraham represents life, survival, hope; the wine of la cuadrilla is used to celebrate universal discord rather than as an agent of reconciliation. The lessons of the first mentor will eventually be assimilated in the character of the

pícaro as he evolves into the narrator at the end of the work.

Section I also manifests another fundamental element of comedy; it contains a movement--in this case a double movement--out of apparent bondage into apparent freedom. Lazarillo leaves service with his mother at the inn to go on the road with the blind man, then finally escapes the old man's vicious burlas and simultaneously avenges the stone-bull incident. Lázaro López (carrying a symbolic twenty-three duros, eleven reales) deserts the sometimes cruel shepherds for the open road. Later abandoned by la cuadrilla at Lumbrales, he serves the villagers without pay for six months to compensate their loss in the swindle; then, with head held high, he goes to seek a more exciting life elsewhere. In both novels the theme of liberation is formalized in this section in one or more scenes of ritual re-awakening. In them, the protagonist, through the powers of the mentor, experiences a kind of resurrection (Lazarillo's numerous recoveries from the drubbings and slashings of the ciego) or re-creation (Lázaro López's recoveries from pox, gossip and beating; his awakening on the mountain, called forth by the music of la cuadrilla).

In Section II of Nuevas andanzas, "Experience of the Polar images of the Ironic Society," Lázaro López experiences two contrasting characters who, like Lazarillo's cleric and squire, define the sociological parameters of his ironic universe. (The ironic society, in contrast to the vital new society of comedy, is founded on and/or maintained by the perserverance of sterile elements of the old society which decline to be deposed.) In both narratives, the esthetic impetus of this section is, therefore, bipartite, comprised of both a tragic and an ironic motif. As in the Lazarillo, the second section of plot

in Nuevas andanzas is highly allegorical.

In each work the protagonist enters first a world of tragedy in which he obtains an earthly (i.e. ironic) paradise then loses it on the wheel of fortune.³² Lazarillo gains but then is denied the long sought paraíso panal of the miserly cleric's chest. In Nuevas andanzas the earthly paradise is an expression of psychological rather than physical conditions. After the brutality and egocentrism of la cuadrilla, Lázaro enjoys the warmth of an emotionally nurturing relationship with El Penitente Felipe, the only master he claims to have loved. The old astronomer's death ends their friendship and precipitates an emotional trauma in Lázaro's life.

At the level of allegory, this master functions as an ironic depiction of both spiritual man (the heaven gazer) and God. According to esthetic type, he is an alter-ego of Señor David Andrade, himself a symbol both of God-the-Father-and-Son and of Tomás Andrán (alias Tomás Suárez), a satanic castrating father. The slyly demeaning cruelty of the beloved Felipe is only subtly expressed and becomes visible in the scene occurring right after Lázaro has coyly ridiculed Felipe's theory of the transmigration of souls. Rebuking Lázaro "con palabras tan bien medidas que juntas mismo parecieran un sermón,"³³ he elicits a humble apology from the boy. Felipe then pronounces this intellectually debilitating dictum: "--Así me gustan a mí los mozos: sencillos y respetuosos con sus mayores. Que tú para mí eres como un

³²See ibid., pp. 206-216 and following pages.

³³Cela, Nuevas andanzas y desventuras de Lazarillo de Tormes, 10.^a ed. (Barcelona, 1963), p. 75. (Subsequent references are to this edition and will be cited in parentheses following the reference.)

hijo y yo como un padre para ti" (p. 75).

After each pícaro's "fall from grace" (i.e. from paradise, from the top of the wheel of fortune), he then enters an ironic world of living death, a hell. The central event experienced there is the sparagmos, a tearing apart of the human body, a form of cannibalism.³⁴ Lazarillo descends into the casa lóbrega of the starving, pretentious squire, whose pride has rendered him an empty shell of a man; their sharing of food represents a euphemistic cannibal feast. It is a morbid communion of sycophants, the squire conniving for the bread that the hungry boy has gotten by begging or stealing.

In Nuevas andanzas the nucleus of this movement is an ancient rite of shamanic initiation by which the primitive medicine man is brought into the sect of shamans.³⁵ His mind dazed by the death of Felipe, Lázaro López simultaneously ascends the symbolic mountain of death and penetrates the labyrinth of the awful monte bajo. Deep within yet high up, he becomes like a wild animal and experiences alternating periods of ritual behavior, maintaining total silence during the day and joining the wilderness' own cacophonous music during the night (p. 97). After several days or weeks of wandering like this on the wild sierra, he meets Nicolás, a second alter-ego of Señor David. Both Nicolás and Señor David are false fathers who may be defined as foster fathers; they are closely associated with the cruel or castrating father prototype represented by Tomás Suárez and la pareja,

³⁴See Frye, Anatomy of Criticism, pp. 223-225 and following pages.

³⁵See Mircea Eliade, Rites and Symbols of Initiation: The Mysteries of Birth and Rebirth, trans. Willard R. Trask, First Harper Colophon ed. (New York, 1975), pp. 87-102.

among others.

Led to the village of Horcajo by Nicolás, Lázaro is taught about la pareja, the threatening dual manifestation of Tomás which controls the mountain and the villages of Horcajo and Martín Andrán. After sharing a tense meal with Nicolás, Lázaro escapes from "las garras" of the latter and toward nightfall comes upon la pareja, who sit guarding the road. Unintentionally, Lázaro falls asleep near the mouth of the cave where he has hidden to await their departure. In a prophetic dream, he is mysteriously drawn toward a group of horcajanos engaged in a blood feast; their victim is Nicolás. Himself rejected by los horcajanos as bloodless, Lázaro then sees a vision of his own dismemberment (the molestation and burning up of the ant boy) followed by a futuristic vision of his awakening sexuality. The nightmare is interrupted by la pareja who demand to see his papers.

Section III, "Assumption of Ironic Identity (Adult)," describes the protagonist's development as a sexual member of society and his evolution into the narrator, the adult pícaro. Also revealed is the process through which the young pícaro earns the right to enter society as an adult. The identity he takes, ultimately, is a reflection of his own personality as well as the personalities of his first and fourth mentors (Lazarillo's blind man and squire, Lázaro López's Abraham and Nicolás).

With the masters encountered in this section of plot, Lázaro López continues the complex shamanic initiation that prepares him for his maturation in the final tratado of his vida.³⁶ During a brief but

³⁶See ibid., pp. x, 87.

arduous time with the acrobats, he is induced repeatedly by Pierre and Violette to ascend the tree of life (the phallus) and undergo a test of faith in his ability to control gravity (his destiny). After six months, the rigorous test remains incomplete and he falls under the influence of the first of three other successive witchdoctors, the esoteric Don Federico, a priest-king of Cuenca who gives what one desires without one's asking. Drawn to Federico, a new manifestation of both Felipe and Señor David, Lázaro leaves the acrobats to set up an ironic Christian society at Cruz del Bordallo. One month later, Abraham's untimely appearance signals the dissolution of this society and induces Lázaro to return to the West; he ironically claims to have been called in an inheritance.

In the West, at Belinchón, Lázaro vainly studies the pharam-cist's trade with the homosexual Licenciado Roque Sartén, a comic manifestation of Tomás (Andrán) Suárez. Among the papers of Roque, Lázaro discovers the Lazarillo de Tormes, which is apparently his true inheritance in the West--the bequest of a false identity as the false grandson of a literary pícaro. After several years, Lázaro abandons Roque to enter the service of the witch Tía Librada, a celestina character and female Abraham whose influence among the westerners rivals that of her arch-enemy, the sadistic physician Don Julio. Lázaro's natural affinity for the work of Librada enables him to learn many of her secrets and to discover the ambiguous identity and fate of his parents, thus establishing his own ambiguous identity as the son of Pedro (Pierre), also personified as El Seguro in Salamanca and as Fidel in Cuenca.

Lazarillo de Tormes becomes Lázaro de Tormes when he masters

buen romance and sings out the credo of ambiguous fertility on which his society depends. Upon completion of this final rite he marries the archpriest's mistress, but his morality remains ambiguous because he denies knowledge of the adulterous arrangement. Cela's Lázaro becomes Lázaro López López after he undergoes a final series of three key initiatory rites (Tratado IX°).

First, he performs the ritual eating of the sacrificial goat that symbolizes his childhood; it is a metaphoric act of both autism and self-mastery. Second, he accomplishes the controlled leap from the top of the three (phallus) into a field of bulls and is immediately identified with the failing toro colorao, an animal of slaughter. Third, he sees Madrid from afar surrounded by a shiny haze, dreams sweetly of her, then successfully penetrates her walls in a displaced form of ritual intercourse.³⁷

Afterward, he wanders among the city's riffraff and finally falls asleep; he is roughly wakened and joins a group of other initiates or recruits. Finally, in a parodic naming ritual, he assumes the responsibilities of adulthood, represented by his induction into the military. Lázaro López's morality, like his "grandfather" Lazarillo's, is ambiguous because he too denies knowledge of or belief in a phenomenon that the events of his life seem to prove: Tía Librada's witchcraft (i.e. amorous powers, stimulation of sensuality, affection and sexuality). Lázaro's ostensible negation of sexuality is the supreme act of self-sacrifice in the book, a bitter statement of

³⁷On the fundamental role and use of labyrinth (vaginal) and pole (phallic) imagery in initiations, see ibid., pp. 5, 13-17, 35-37, 48-52, 62-78, 89, 94, 98, 108-109.

sparagmos; but, ironically, his claim is a matter of speculation and inference, not proof.

Identifying the Cross Pattern of Understructure

In addition to these underlying similarities of mythic progression and archetypal event, the most distinguishing likeness between the Lazarillo and Nuevas andanzas is the basic cross construction that gives esthetic force to the understructure. This is accomplished through the vehicle of archetypal characters who act as a linking mechanism. Las mujercillas of the Lazarillo and la pareja (guardia civil) of Nuevas andanzas control the break between the second and third sections of myth. The mujer-esposa metaphor and the alguacil/editor duality (and related shift in the personality of both narrator and protagonist) meaningfully link the final tratado and any subsequent matter with the prologue.

The narrator thus draws our attention firmly to himself and, in doing so, changes the work from a simple chronological narration of his life into an autobiography with a subtle purpose. That purpose is the traditional one of the ironist: to disillusion by deforming the self-concept. In a picaresque narrative such as we are considering, the ironist purposely creates in the person of the protagonist-narrator (pícaro) an ambiguously desirable/undesirable microcosm or portrait of ironic society.

Concentrating on the basic ironic cross construction of plot, we find that it forms an esthetic center or crux in both works: it functions both to unify and to differentiate the plot of each narrative. (See Figure 3.) The ironic cross thus provides a unique foundation for

BEGINNINGS

<i>Lazarillo de Tormes</i>	<i>Nuevas andanzas</i>
Prólogo	Unas Palabras
Lázaro (narrator)	Lázaro (narrator)
<i>vuestra merced</i>	implied reader
I	I
Lazarillo	Lázaro (<i>niño</i> and <i>viejo</i>)
mother	Rosa López
father and El Zafde	4 candidates for father
guests at inn	shepherds
"reformed" mother	<i>la cabra</i> /Matilde
<i>el hermanico</i>	Desiderio
	II°
(X)	Lázaro's enemies, law
	III°
<i>el ciego</i>	<i>la cuadrilla</i>
(X)	Julián el Loco
brides and mothers	Lumbrales and the
of the city	X murdered brides
(12 pages)	(44 pages)

EXPERIENCE

<i>Lazarillo de Tormes</i>	<i>Nuevas andanzas</i>
II°	IV°

IDENTITY

<i>Lazarillo de Tormes</i>	<i>Nuevas andanzas</i>
IV°	VI°
<i>las mujercillas</i>	<i>la pareja</i>
1. <i>el fraile</i>	1. (<i>fraile</i>) Pierre
<i>las mujercillas</i>	Violette, Marie,
(X)	Madeleine
	<i>hijos</i> , animals, Etienne
V°	
2. <i>el buldero</i>	6. (<i>arcipreste</i> and <i>esposa</i>)
<i>el alguacil</i>	Federico and Marie
	servants, <i>niño ciego</i> ,
	retinue
	VII°
3. <i>el maestro de pintar</i>	2. (<i>buldero</i>) Abraham
<i>panderos</i>	Trastamara
(X)	
VI°	
4. <i>el capellán</i>	4. (<i>capellán</i>) Roque
<i>mujeres</i> of the city	La Paca
(X)	<i>niño con cachorro</i>
	Ceferino
VII°	VIII°
5. <i>el alguacil</i>	3. (<i>maestra de pintar</i>
lawbreakers	<i>panderos</i>) Librada
prisoners	clients, allies, enemies
(X)	

CASO-CASA/ESPOSA-MADRE
(*Lazarillo*)

JERCILLAS/PESADILLA AND LA PAREJA
(*Nuevas andanzas*)

MANCERO
(*Lazarillo*)

(X)		Julián el Loco
brides and mothers		Lumbrales and the
of the city	X	murdered brides
(12 pages)		(44 pages)

EXPERIENCE

<i>Lazarillo de Tormes</i>	<i>Nuevas andanzas</i>
II°	IV°
<i>el clérigo</i> (miser)	Felipe (deposed landowner)
(X)	Dolores (shrew)
(X)	deformed son (lawman)
tinker	<i>el guarda jurado</i> (lawman)
III°	V°
<i>el escudero</i> (parasite)	Nicolás (lawman)
(X)	<i>la horcajana</i> (shrew)
(X)	<i>el perro moreno</i> (lawman)
observation of	private premonition of
prostitutes	the female principle
and <i>el escudero</i>	and death
<i>las mujercillas</i>	(X)
male and female creditors	<i>la pareja</i> (double lawman)
(29 pages)	(35 pages)

MUJERCILLAS/PESADILLA AND LA
 (Lazarillo)
 MANCERO-SOLTERO/COMISARIO-EDITOR
 (Nuevas andanzas)

VI°	
4. <i>el capellán</i>	4. (<i>capellán</i>) Roque
<i>mujeres</i> of the city	La Paca
(X)	<i>niño con cachorro</i>
	Ceferino
VII°	VIII°
5. <i>el alguacil</i>	3. (<i>maestra de pintar</i>
lawbreakers	<i>panderos</i>) Librada
prisoners	clients, allies, enemies
(X)	
	IX°
6. <i>el arcipreste</i> and	5. (<i>alguacil</i>) <i>el comisario</i>
<i>la esposa</i>	(lawbreakers) rabble
(X)	(prisoners) recruits
	scribe or alter-ego
<hr/>	
Epílogo	
Lázaro (narrator)	Lázaro (narrator)
<i>vuestra merced</i>	implied reader
	Nota del editor
(X)	<i>el editor</i>
Lázaro (narrator)	(X)
(10 pages)	(94 pages)

both narrators' tales, characterizing them esthetically in two ways.

First, it shows each to be a bildungsroman, a narrative of maturation or social development in which the protagonist is seen to assume the personality of the narrator. Furthermore, because of the nature of his society, the turn of events constituting his rites of passage, and the deceptive (i.e. denying) nature of the narrator, each of the two bildungsromans is ironic. Second, the basic cross pattern of each work demonstrates it to be a narrative of ambiguous or philosophic (i.e. non-satirical) irony related to the fertility myth of the scapegoat, a person or symbolic animal ritually sacrificed to invoke fertility in the land and to invigorate a youthful new society. Renewed by the exiling of the scapegoat, who bears their sins away, this new society will destroy, defeat or otherwise overshadow the sterile forces of the waning old society which it intends to replace. The scapegoat myth depicted in both the Lazarillo and Nuevas andanzas is an ironic inversion of the original rendering of the myth. The new society itself is the scapegoat, symbolized by the protagonist, and it inevitably fails to throw down or supercede the old one. Youth remains under the ineluctable shadow of sterility and impotence.

In the one case, Lázaro de Tormes appears to feign sexual potency in a childless, uxorious marriage. His wife, shared with him by the aging archpriest, is a kind of terrible mother to whom both succumb; she symbolizes both Lazaro's and his society's perversely unfulfilled potential.³⁸ Lázaro himself functions as an ironic scapegoat: his marriage represents not only a living sacrifice (his

³⁸See Dorothy Norman, The Hero: Myth/Image/Symbol (New York, 1969), pp. 99-105.

apparent loss of sexuality) but also the gaining of the earthly paradise of food and material wealth. The concepts of sexuality (the planting of the seed) and the paradisiacal homeland are inextricably united in the Old Testament vision of the New Garden. The disturbing alienation of these two concepts in the Lazarillo reveals the author's view of society as a potentially self-destructive force. Lázaro's ambiguous sacrifice of fertility is linked with this apparent declining of the principle of sexual exclusivity. It has the effect, in fact, of maintaining and renewing the old society, which is traditionally based on law, stability (stagnation) and material wealth. But it leaves unclear the status of the new society, traditionally based on sexual power, innovation and offspring.

In the other case, the new Lázaro de Tormes (Lázaro López)--either through temperament or conditioning or both--also seems unwilling to defeat the old reign of impotence and isolation. A cycle of negative yield appears to be operative. Not only does sterility engulf Lázaro and his fathers and mothers in a world that Cela presents as inappropriately chivalric and Christian (i.e. romantic),³⁹ but the world of romance also ever forces them from home and family into a life of flight, wandering and inevitable sterility. Opposing neither the aged patriarch Abraham in his swindle of Federico nor the venerable and wealthy Federico in his amorous attachment to Marie, Lázaro claims to have lost all hope for the material and sexual wealth that he might have ensured at Cruz del Bordallo or farther to the east. The human landscape through which he is then compelled to move is one of

³⁹See Frye, Anatomy of Criticism, pp. 141-158.

homosexual and/or nonmarital (and presumably fruitless) heterosexual relationships. Sterile, brute strength and falsification or loss of identity, combined with forced homelessness in an all male society--these are dominant aspects of life in Lázaro's world. They are emphasized both in the ninth tratado in the military motif and in the Nota del Editor in images of war and the hospital ward.

The scapegoat theme is expressed strikingly toward the end of Lázaro López's quest for identity and manhood at Perales, whose symbolic pears represent both woman and fertility. The theme is carried primarily through the metaphoric association of Lázaro with, first, the stolen goat kid that provides his nourishment on the trip from Belinchón to Madrid and, second, the wild, red bull who has attempted to depose the Count's old seminal bull. Lázaro, who as a child wore the skins of slaughtered sheep or goats, has become stranded in the top of an oak tree which stands in a field of black bulls. As he waits for the frightening animals to depart, he grows hungry and eats the remaining portions of goat's meat. Then twice he makes the dangerous leap from the tree, to retrieve a bottle of wine (a symbol of fertility) and to dash across the field to safety. Subsequently he is approached by an old man on horseback who informs him of the vicious attack of the toro colorao on el Vencejo, the seminal bull. The outcome of the attack remains ambiguous. Immediately the toro colorao appears, his path of flight bringing him and his angry pursuers very near to the place where Lázaro is walking.

The impotence of both the old bull and the systems of material power he symbolizes (particularly through extension of the attributes of wealth and stability that one might associate with the count) is

signified by the bloody wound he receives on the horn of his fierce challenger. Nonetheless, the red bull--the demonic surge of life forces that brutally, instinctively challenge the wilderness' desolate order--is mercilessly stoned by the villagers and their dessicated leader, the old man on a squalid mare.⁴⁰ The motif of renewal and punishment is foreshadowed in the episode of Lázaro's autistic self-sacrifice (the sparagmos of the kid) and echoed later in the ritual intercourse episode where Lázaro enters Madrid and is cast down among her social rejects to await bondage. The latter incident is an ironic form of return to the womb, an initiatory rite through which novices traditionally perform the symbolic procreation of new society. In the life of Lázaro López, the rite creates pícaros and footsoldiers rather than heads of families. The expected death-rebirth pattern is momentarily interrupted: Lázaro's own possible impotence and death are implied in the acts of pursuit and captivity with which he dramatically begins to end his narrative.

Summary

The task in the following chapters will be to identify and interpret the specific ironic structures on which Nuevas andanzas y desventuras de Lazarillo de Tormes is built. Because it is obviously an esthetic descendent of the Lazarillo de Tormes of 1554, the present chapter has attempted to establish the thesis that Cela's model is constitutionally ironic and that its ironic esthetic and allegorical structures have had significant influence on the esthetic and

⁴⁰On the universal meaning of bull imagery see Norman, The Hero, pp. 59-60 and 38-39. See also Eliade, Rites of Initiation, pp. xii-xiii, 3-4, and passim.

allegorical structures of Nuevas andanzas.

The notion that the Lazarillo is a generally ironic form of narrative is supported by two ideas. The first is that it is a picaresque novel and, as such, is an integrated narrative form related ontologically to other ironic forms, such as the comus and the Menippean satire. In the history of narrative, furthermore, the Lazarillo is in a line of ironic or picaresque narratives dating from Homer's Odyssey and later flowering in two Roman narratives, Petronius's Satyricon and Apuleius's Golden Ass. The second idea supporting the concept of the Lazarillo as inherently ironic is to be found in an exploration of its plot, or esthetic structure, and its allegorical meaning.

At the level of esthetic meaning, the Lazarillo is an ironic fable, a picaresque bildungsroman that reaches back to archetypal myth for the shaping of narrative action. Its narrative action virtually coincides with the four stages of the natural fertility cycle to express ironic parallels of comedy (Spring), romance (Summer) and tragedy (Autumn) and to re-create the myth of irony (Winter). The plot of the work is composed of (1) a linear overstructure based on a prologue and a simple forward movement through time and space, and (2) a tripartite esthetic understructure based on the foregoing parodied and ironic myths. The understructure of Cela's model, unlike Nuevas andanzas itself, displays classical balance and unity, both when taken as a whole and in each of its three main sections. It is constructed on an undeniable ironic cross pattern that is created by a reversal of narrative time at the story's end, directing the reader's attention back to the prologue.

Section I, "Beginnings," is unified around the themes of birth and renewal, its action ironically portraying the comic myth of the creation of a new, fertile society to supercede the old, waning society. The myth of creation in this section is inextricably associated with a discovery or regeneration of society, first, in the form of parents and foster parents; second, in the form of the blind man or first mentor; and third, in the form of vuestra merced, a possible new mentor. It is with his family and extended family that Lazarillo learns about the nature of the wilderness and survival in it. Theirs is a universe where life and fertility are the products of the ironic phallic thrust, and the blind man's four lessons contain the secrets that will eventually enable Lazarillo to attain the buena vida.

Section II, "Experience," is also unified technically and thematically, its action focusing on the gaining and losing of an ironic paradise and on the protagonist's subsequent scourging among the cannibals of hell. Lazarillo, now separated from the blind man, seeks knowledge and life (food) in the houses of death (i.e. those without nurturing and wine freely given to redeem the pain of life). With the cleric and the squire, Lázaro experiences the alternative roles of parasite and host that one must assume in a sycophantic society. But he learns that either as parasite or as host one cannot survive long. The allegory of Section II contains the philosophical justification for the narrator's cynicism. The key to ironic meaning at this level is the mockery of the Biblical Lazarus myths implied in the name and actions of Lazarillo. In opposition to the promise that "God helps," which is contained in the myths and names of both Lazarus the beggar and Lazarus of Bethany, the proposition firmly stated in Section II is

that man must help himself because God's agent, or perhaps God himself, either is absent or refuses to provide spiritual and physical salvation.

Section III, "Identity," expresses the theme of the rise and ambiguous end of the self-made man; events continue the myth of winter or irony initiated in the squire episode. In this section, Lazarillo begins to apply the lessons of the blind man and acquires his adult identity as Lázaro de Tormes, the narrator, husband of the archpriest's mistress. It is Lazarillo's budding skills in the use of ironic language (buen romance) and in the ways of survival (la buena vida) that attract the interest of the archpriest and that may, depending on the unknown character of vuestra merced, enable Lázaro to pursue the upward flight of the rising phoenix. By the final pages of his story, Lázaro has cunningly revealed to vuestra merced that he, like his fathers before him, has become "blind" in order to support himself by pandering in the wasteland objects of unsanctioned fertility, such as his wife. The price that vuestra merced will demand of Lázaro is the crucial ambiguity of the work. Will vuestra merced require continued blindness, or will it be exile, imprisonment, or death?

In Nuevas andanzas, Lázaro López López's expression of the picaresque myth is structurally identical to the ironic myth or narrative presented in his model. Three main sections of under-structure parallel directly those of the Lazarillo, displaying both the same internal arrangement of cyclical themes and action, as well as distinct similarities in the nature and function of prototypes. Esthetically, the narrative impulses of Nuevas andanzas and of the Lazarillo are always toward irony and an expression of sparagmos, the identifying event of ironic myth. As in the Lazarillo, Sections I

and III of Nuevas andanzas focus on the narrator/protagonist and his fate and character while Section II focuses on the nature of society and the metaphysical condition of humankind in the wilderness. In terms of character development, the narrator reveals in his narrative the reasons and process by which the youthful pícaro, the ironic protagonist whose story and personality parody those of the romantic hero, becomes the adult pícaro, the untrustworthy narrator, an ironist and cynic.

Section I, "Beginnings and New Beginnings," is concerned with the formation of a new society or societies, including the narrator's evolving relationship with the reader. Lázaro López López, like Lázaro de Tormes, uses this first section of plot to account for both his earthly and his spiritual heritage while representing himself deceptively as a strong comic character. He accomplishes this by dramatizing or describing his biological parents, his foster parents and his earliest mentor, the latter of whom is a symbol of life, survival, hope and the creating spirit of the universe. The lessons of Abraham, Lázaro López's first mentor, will be assimilated by the young pícaro and applied in his adult life. Section I also manifests another fundamental aspect of comedy: the (double) movement out of apparent bondage into apparent freedom. The theme of liberation in this section is further stated in both the Lazarillo and Nuevas andanzas in scenes of ritual re-awakening through the powers of the first mentor, such as Lázaro López's waking on the mountain, called forth by the primordial music of la cuadrilla.

In Section II, "Experience of the Polar Images of the Ironic Society," Lázaro López, like his predecessor, experiences the opposite

poles of acceptable human behavior, the narrator exploring the allegorical meaning of life in the wilderness. First, in a tragic movement, the protagonist gains but then loses an earthly paradise, represented for Lázaro López by Felipe, the gentle yet audacious astronomer who cares for him like a father. Felipe functions as an ironic version of both spiritual man (the heaven gazer) and God/Satan. Then, after Felipe's death, the narrator initiates the myth of irony: Lázaro enters a living hell, the central event of which is a sparagmos. In hell (Horcajo), the protagonist begins an ancient rite of initiation to the sect of medicine men. He becomes disoriented and enters the labyrinth, where he first takes on bestial traits like a crazed shamanic initiate and then meets Nicolás, a generalized mirror image of both Abraham and Felipe. Later, in a terrifying mountaintop vision, Lázaro witnesses the sacrificial purgation of Nicolás and has a premonition of both his own dismemberment and his developing sexuality. The nightmare is suddenly interrupted by la pareja, a cruel, double false-father figure whose presence overshadows the rest of the narrative.

Section III, "Assumption of Ironic Identity (Adult)," describes the protagonist's sexual and social maturation and accounts for his transformation into the picaresque narrator. With the masters of this section, Lázaro continues the long and complex rite of initiation that constitutes his life. With Pierre, the heretical acrobat, he repeatedly fails the test of the tree (phallus) and so decides to abandon the life of the body for the life of the spirit. Drawn to Don Federico, a magical priest-king, he establishes an ironic spiritual society that rivals that of Felipe. Abraham's unexpected

appearance one month later, accompanied by the winds of chaos, induces Lázaro's departure from paradise and return to the physical world. In the pharmacy of Licenciado Roque Sartén he discovers the vida of Lazarillo de Tormes himself. Later, the activities of the witch Tía Librada reveal the identities and fate of (his) true parents, and so he comes to understand his natural role in society. On the way to the court at Madrid, he completes the rite of the tree and other preparatory rites that mark his passage into adulthood and ambiguous sterility.

The most distinguishing likeness in the plots of the Lazarillo and Nuevas andanzas is the basic cross pattern of construction that identifies them as a product of narrative irony. This cross gives each work a meaningful ironic pivot based on linking archetypal characters--the nurturing females of the Lazarillo and the castrating fathers of Nuevas andanzas. The ironic cross both unifies each plot thematically and differentiates the one from the other, as we shall see in later discussion. This particular structure reveals that each narrative is at once a character study and an ironic romance of maturation, a bildungsroman in which the protagonist becomes the narrator, the image and the scapegoat of his ironic society. The scapegoat myth depicted in both the Lazarillo and Nuevas andanzas is an ironic inversion of the original hopeful rendering of the myth as the sacrifice of an innocent person (such as a virgin) or animal to invoke fertility and the renewal of society by the symbolic expulsion of negative factors (such as sin or sexual abstinence).

In the picaresque or ironic myth of Lázaro, a possibly impotent adult is ambiguously sacrificed to the cruel gods of sterility to ensure the reign of the old society; he is the pícaro,

apparently rendered sterile by his life of flight. Lázaro de Tormes disguises his sexual potency in a childless, uxorious marriage: Lázaro López López is unable (or unwilling) to establish either family or estate, claiming to be wifeless and penniless to the end of his known days. Thus the new society, represented by the pícaro, is seen as the object of sacrifice and apparently fails to throw down or supercede the old one, behind which rests the power of prevailing law and material wealth. The new society is anti-society, a life of flight (as in the rise of the ironic phoenix Lázaro de Tormes) or of flight wandering (as in the perpetual exile of the ironic knight errant Lázaro López López). The goal of this new society is the pragmatic one of co-existence as a means to the good life (i.e. survival).

CHAPTER TWO

THE STRUCTURES OF ESTHETIC IRONY IN NUEVAS ANDANZAS

"Plot," we are told, "can be defined as the dynamic, sequential element in narrative literature."¹ It is concerned with movement and change or differentiation and with the order of events. The primary elements of plot, the events, acquire meaning only as they are considered in relation to one or both of two things:

(1) the esthetic conventions and archetypes out of which they evolve, and (2) each other. From the viewpoint of plot, even symbols and characters are important only as expressions of such archetypes or prototypes and as esthetically functional images.² Plot, in other words, is essentially a function of the esthetic impulse. The latter is distinguishable from both the illustrative impulse toward allegory and the mimetic impulse toward character, though it necessarily coincides with them both in varying relationships in the making of a narrative.³

It is the purpose of the next two chapters to identify the unique ironic meanings with which Cela, or rather his narrator, endows the plot of Nuevas andanzas. One will be looking, in other

¹Scholes and Kellogg, Nature of Narrative, p. 107.

²Ibid., p. 103.

³Ibid., pp. 99, 103, 168-169 and passim.

words, for the nature and significance of ironic relationships between or among events. Included will be internal relationships (event to event) and external relationships (event to archetype or convention). The discovery of several cross patterns related to the events of Nuevas andanzas and the Lazarillo, these patterns being designated in diagrams by the letter "X" or its counterpart, supports the proposition that irony does indeed contribute substantially to the expression of the esthetic impulse in both novels. The following discussion focuses on the two sorts of esthetic irony found in Nuevas andanzas. (See Figure 3 above.)

As implied above, the first sort is extrinsic irony, or irony which is induced through familiarity with an outside source or model. It is the product of sharp contrasts, subtle reversals or other displacements among prototypal or archetypal elements of plot. Several dramatic shifts in the ordering of episodes in Section III of mythic or esthetic understructure in Nuevas andanzas provide an example of this kind of irony. The second kind of esthetic irony in the vida of Lázaro López López is intrinsic to the plot itself, being induced through the reader's awareness of ironic displacements and contradictions among its parts or systems. Intrinsic esthetic irony, then, is the product of contrasts or reversals among actual plot elements used. A simple internal displacement, the basic reversal of the beginning-to-end trajectory in narrative time, has already been noted; it is an ironic displacement which also characterizes the Lazarillo.

Rhetorically speaking, Cela's ironization of esthetic features yields irreducible (i.e. non-satiric) ambiguity and, consequently, emotional dissatisfaction for the reader. Aware of the narrator's

model, which is fundamentally ironic and comic, one is led to examine two pairs of differing yet complementary views of the world: the comic and the tragic, and the romantic and the ironic. Cela's narrator, that is to say, adroitly transforms the comedy of the Lazarillo into tragedy. In so doing, he completely personalizes the basic ironic displacement found in the Lazarillo, the shift from the apocalyptic myths of romance toward the ironic myths of anti-romance.

According to Northrop Frye, "the central principle of ironic myth is. . .the application of romantic mythical forms to a more realistic content which fits them in unexpected ways."⁴ The narrator of the Lazarillo creates a comic anti-romance; Lázaro López creates a tragic one. Yet despite the disappointing relinquishment of mellow-ness and hilarity in Nuevas andanzas, neither Cela, his narrator nor his reader is able to pronounce any of these four opposing views as a true ideal against which another may be satirized and reformed. They are all simply relevant to each other, all simply part of the universal cycle of things: they are out of one's hands, remaining either ungraspable or merely unseized.

Furthermore, the toxic affect produced by Lázaro López's ambivalence before the nature of things is expertly heightened by his utilization of a commonplace technique of intrinsic esthetic irony: the anti-climax. Expressing through it both pessimism and a knack for cynical deception, the narrator consistently presents the final or catastrophic episode in a series of events or in a segment of action in such a way that the crucial episode appears strikingly or

⁴Frye, Anatomy of Criticism, p. 223.

ridiculously less important than what precedes it. Rhetorically, the results of such ludicrous or disappointing contrasts are twofold.

(1) There is a critical withdrawal on the part of the reader from the rise of interest and expectation with which she or he has responded to the presentation of conditions precipitating the crisis. (2) There occurs a failure of the suspension of disbelief, which in turn augments the reader's growing sense of distrust of the narrator.

Lázaro López's technical skill and control in the use of the anti-climax is demonstrated particularly well in the central encounter of his life, his meeting with la pareja at the juncture of Tratados V° and VI°. But, although this episode epitomizes the narrator's excellence as a technician of irony, it has two other points of interest. First, the narrator's treatment of the episode is important because it reveals the kernel of metaphysical ambiguity from which springs Cela's cynicism at all levels of the narrative--esthetic, illustrative and mimetic. Second, it sets the pessimistically ambiguous tone of the long descent which follows it (Tratados VI°-IX°) and brings Lázaro from the epiphanic heights occupied by divine beings to the depths occupied by demons. Both the metaphysical ambiguity referred to above and the protagonist's final fall are innovations of Lázaro López and make ironic the analogous episode in the Lazarillo (i.e. las mujercillas' transporting of Lazarillo from the regions of the dead in the house of the squire to the regions of the living in the wake of the friar).

The Juncture of Tratados V°-VI°:
the Center of Intrinsic and
Extrinsic Irony in Nuevas andanzas

After the action-packed adventure with la cuadrilla and the subsequent anti-climax through which Lázaro's life sinks into routine bondage among los lumbraleños at the end of Tratado III°, interest begins to rise sharply in the middle of Tratado IV°. Lázaro's peaceful days and nights on the river with Felipe explode into chaos with the unexpected appearance of Felipe's wife Dolores. The shocks of both her grotesque demeanor and her caustic invective against Felipe are followed quickly by other, more subtle shocks.

One is jolted immediately by the sensitive Felipe's desire to experience now an even more vehement kind of abuse than that which he has avoided like he avoids mountains, the place where one loses one's peace of mind (p. 70). (It is at the foot of a mountain that Lázaro will bury Felipe.) Compare his vexation at the criticisms of el maestro de escuela of León (pp. 73-74) and of Lázaro (pp. 74-75), with his stoical deference before the vitriol of Dolores:

--Mi amo--le dije por lo bajo, mientras ella acariciaba un momento las plumas del gallito--, ¿y si escapáramos?

--Calla, mozo--me respondió casi sin mover los labios--, que todavía hacen bien a mi alma los improperios. Todo se andará.
 (Pp. 77-78)

Immediately, Felipe makes another sudden reversal, executing the olympian leap into the converging rivers which symbolize and hold his impending death. They are the entrance into the underworld. A third reversal of mood in Felipe is equally notable: inexplicably, his behavior is all at once marked by depression and introversion. Without a comment he leads Lázaro into the copse which lines the foot of the sierra, a place he has previously associated with the insane

Dolores and lost peace or sanity. Suspense begins to rise with his every cough and with each deviation from the characteristic behavior so carefully documented in the first part of the tratado.

Narrative technique also becomes noticeably disturbing in this section. Broken by commentary which includes the lengthy interpolated story of the decrepit idiot of Bocigas, dramatic interest continues slowly to increase in the episode of el guarda jurado. Against the latter's developing insensitivity, the narrator pits both Felipe's new frailty and humility and Lázaro's emerging picardía. Unknown to the reader, Lázaro secretly steals the guarda's supper from the latter's knapsack, the narrator disclosing instead that he fails to trap their supper because he grows greedy and inattentive. When el guarda then feels obliged to share his own food with the two interlopers, he discovers his loss and immediately sets about to recover his dinner. Thus begins the long nocturnal ordeal of exposure and threats from which Felipe will not recover.

Later, through the protagonist's naively proud confession to Felipe, the narrator reveals the ironic inappropriateness of Lázaro's behavior in the situation. As el guarda jurado has insisted and Felipe has denied all along, it was Lázaro himself who held the information--the whereabouts of the stew--that would have ended the ordeal and saved the old man's life. (It is ironic that Lázaro, later influenced by the death of Felipe, plans to transform the stew from a life-giving meal for himself and Felipe, into a burial ointment. It is doubly ironic that the stew is devoured by ants as Lázaro sits innocently mourning, unwittingly casting his plans.) The fourth tratado, unlike any other before or after it, ends in a wave of pathos,

emotion wrung from each grief-filled detail of the death, the bereaved and terrifying wake, and the pitiful burial. "No tenía más que una navajilla," the narrator remarks, apparently still filled with self pity as he remembers his solitary and arduous disposing of the remains of his only friend (p. 94).

In Tratado V° the continuing rise in dramatic tension begins to reach a peak, obviously paralleled in the protagonist's timeless, shapeless flight up the mountain into the chaotic oblivion of the labyrinth, the wooded wilderness of the sierra. A series of tense moments of psychological disequilibrium and aversion behavior ends abruptly when Lázaro follows Nicolás into the regions of death, the decaying, purgatorial settlement of Horcajo.

There, the narrator depicts the increasingly more critical interchanges among Lázaro, the wraith-like Nicolás and the ominous horcajana with her forbidding black dog. Then follows an odd, disquieting dialogue between Nicolás and Lázaro, who have withdrawn for a sort of shared last meal. As the dialogue ends, Nicolás confides that the center from which radiates the relentless dread and repression of los horcajanos is indeed la pareja, who are known to patrol the area seeking recriminations and imposing punishments. One begins to perceive that the vague pair are keepers or oppressive gods of the dead.

Again narrative technique is manipulated so as to agitate the reader. The narrator suddenly interrupts the action precisely at the height of the conflict that has been developing between Lázaro and his hostile new mentor since they first met in the wood outside Horcajo. Following the latter's revelation of la pareja's tyranny, there is a

queer lapse in narration and the protagonist is discovered outside the village. As a result of this unsatisfactory break and the persistent vagueness about the identity of la pareja, suspense and a growing sense of frustration rise drastically.

One begins to suspect that the narrator--either through stupidity or malice--has omitted a key piece of his puzzling story. This is an impression that grows even stronger upon Lázaro's dramatic transportation into the presence of la pareja. The narrator recalls, gratefully, having escaped the claws of Nicolás. Night is falling. Lázaro looks up at the sky, then down. Startled, he sees seated on the path before him two armed male figures, resplendent in their awful grimness, as if awaiting the completion of some secret tribal rite. Lázaro cautiously crawls behind some bushes that cover the mouth of a cave nearby, determined to wait there until the two disappear, fearfully imagining the cruel interrogation should la pareja catch him: "¿Vas a Martín Andrán? ¿Conoces a Julio, el Tísico? ¿Has andado en eso de chupar la sangre de Río Malo?" (p. 101).

Suddenly the reader is once again jolted by technique, this time by a deliberate interruption of the precariously rising suspense as the narrator lapses into a seemingly trivial editorial. The actual purpose of it seems to be diversionary rather than dramatic. In it Lázaro not only reveals prematurely the outcome of his magnificent adventure in terror, but also threatens the potential esthetic and cathartic value of the ensuing recognition. In effect, he reduces the moment of epiphany to the status of a passing memory, the significance of which only ambiguously is clear to him.

More obviously, in the process of clearly identifying la

pareja for the first time, he diminishes the phantasmal guardians of the mountain--the mythic parent and mysterious god-spirit, the cosmogonic ancestor and universal duad--to the stature of common policemen who, though neither loved nor revered, have proven useful on one occasion at least:

Sólo he bendecido a la guardia civil una vez en mi vida; fue cuando aquella noche, ya con el horizonte clareando, me despertaron para pedirme el documento. Me dieron un susto grande, bien es verdad, pero alejaron con mi sueño a los torvos espectros que lo poblaron. Jamás recuerdo haber pasado pesadilla semejante: (P. 101)

All at once, the dream itself--and presumably the truth it reveals--is presented as the object of fear.

Yet, for all the tremendismo of it, the dream is nevertheless diluted, both through content and by the colon that introduces it, into a highly condensed, patterned and allegorical description. Lost in the artfulness of tenses is the rich drama of ecstasy and horror it could have been. This is, of course, a loss that, in light of the masterful anticlimax to which it contributes, should not be considered either a technical failure of the narrator or an esthetic miscalculation of Cela.

Instead, Lázaro's dream is a neat flurry of grotesque and difficult elements bonded to a complex inner logic, that of the initiation mystery. It depicts the tribe's re-enactment of the cosmogonic myth of the sexual scapegoat--in this case Nicolás--who is sacrificed each winter to the prevailing gods in order to revitalize the chosen people, the society of the dead and dying, the old, sterile regime. Motifs of sexuality and spirituality (shamanism, adulthood) and of sycophancy, conflict and death are fused in four distinct scenes. The first three of them are representational and dramatic

in nature, while the last one is inherently surrealistic and figurative.

In the first scene, Nicolás, naked except for a cattle bell at his neck, is singing a nonsensically lurid song as flames shoot from his eyes and blood gushes from his mouth. On the verses of the song, Nicolás breaks into guffaws and gales of laughter until he falls, exhausted and sighing, to the ground. Then the men and women of the village throw themselves on him to lick his skin and suck up his blood. The fierce black dog of la horcajana, laughing "como si fuera una persona" (p. 102) and speaking distinctly, is calling the name "Martín Andrán" at intervals separated by his prolonged howls. In the second scene Lázaro, who has been watching the participants of the ritual from some distance, feels himself being slowly, unaccountably drawn toward them. When they notice his arrival in the group, everyone stops: "¡Déjalo: ése no tiene sangre," they say to each other, "es el sobrino de Julio, el Tísico!" (p. 101). (Julio, el Tísico, unwittingly claimed as an uncle by a desperate Lázaro under interrogation of Nicolás and the sinister horcajana, is an undramatized character hated and feared by los horcajanos. He is associated by them with the feast/village of Martín Andrán.) Then the men and women, holding hands, are dancing around Nicolás, while from their faces stream swollen jets of sweat.

The two final scenes are immediately and rapidly drawn in one sentence each. In the first of the two scenes, a burning torch is rammed into the rump (trasero) of a boy "que en vez de ser de carne, como Dios manda, era todo de hormigas" (p. 102); the ants then flee in terror as the boy is rapidly consumed by the flames ("se deshacía

a toda prisa," p. 102). Clearly, the image of ravishing ants, in addition to bearing its own initiatory symbology, is reminiscent of the voracious ants who devour el guarda jurado's stew as Lázaro keeps his faithful vigil beside the dying Felipe. The torch, on the other hand, evokes the master of fire and firearms, Tomás Suárez, the demonic second musician of la cuadrilla, and the guns of both el guarda jurado and la pareja. The final scene seems disconcertingly uneventful after the vehemence of the other three. In the top of an oak, a white dove is blushing; below, in the tree's hollow trunk, a naked, squalid woman struggles hand to hand with an enormous blue-eyed toad. The towering oak with its entourage of blushing dove and embedded combatants is a collage that ironically foreshadows the French acrobats, Pierre (oak), Violette (toad), Madeleine (hag) and Marie (dove).

Both Lázaro's rich fantasy and Tratado V°, which close Section II of narrative understructure (plot), end at dawn with the violent intrusion of a military and inquisitorial tone in the harsh voices of la pareja:

--¡Arriba, galán!
 --¿Eh?
 --¡Arriba, gandul, y enseña los papeles!
 ¡Somos la guardia civil!
 --¡Ah! (P. 103)

Their dramatic pronouncement and the protagonist's ambiguous sigh seem to sound Lázaro's certain doom. Thus it is that despite the narrator's unpropitious earlier allusion to a release, the chapter ends on a note of high and dreadful expectancy, reaching the high point of dramatic tension in the narrative.

But what follows it directly in the opening lines of Tratado

VI°, with which Section III of plot begins, is a glib summary of non-events which constitutes the central anti-climax of Nuevas andanzas:

Documento no tenía, ciertamente, pero como mala voluntad tampoco presentaba, la pareja me dejó marchar.

No fue menester que me lo repitieran dos veces, porque para ello no hubieran tenido tiempo: tal fue la premura con que emprendí la escapada. (P. 104)

Here the narrator's calculated display of disappointing dramatic technique creates several layers of irony. The cunning return to uneventfulness, foreshadowed by the narrator's previous lapses into triviality and interpolation, undermines the rising suspense that has thrust the reader forward into Tratado VI°. Simultaneously, the work's central cosmogonic vision, the high point of both his narrative and his life, is cynically transformed by its own resolution into ostensible insignificance. Henceforth, our understanding of the protagonist's initiation into society and of the allegorical implications of it, will be irreconcilably altered and ambiguous.

Because of Lázaro's unexpected release, the awful revelation of the unapproachable face of God the Father is ironically equated with a confusing reprieve from possibly justified but seemingly whimsical parental anger, such an anger that at once demolishes and ironically saves to annihilate again. In the end, the real power and the true face of God remain duplicitous and undefined. By the same token, Lázaro's own character is made ambiguous as well; and, in fact, the entire encounter is shrouded in ambiguity.

In the first place, the narrator's attitude toward la pareja is, by his own admission, ambivalent. For, though outwardly he may show and inwardly even feel good will toward the police in this instance, in other places he alludes to the animosity that exists

between the guardia civil and the pícaro; and in his adult life he bears the scars that testify to the realness of it. It seems logical to assume that the two civil policemen release Lázaro without his papers precisely because he is not yet recognizable to them as a pícaro--partly because of the repression of his innate mala voluntad for the authorities and partly because his initiation is still unfinished and his documento uncertain.

In the second place, Lázaro's guilt is unclear. The confusion stems from the fact that the narrator may be using precise and/or innocuous language to describe behaviors of his that other characters describe in more metaphoric and condemnatory language. That Lázaro should be considered guilty of "chupar la sangre de Río Malo" depends entirely on whether that phrase refers to what he has called robbing a few scant nests and gardens to stay alive during his self-imposed exile on the mountain. The ambiguity is heightened by the role of blood and sucking in Lázaro's dream and by the role of the river in Felipe's death.

A similar heightening of ambiguity seems to effect Lázaro's false confession to la horcajana when he claims to know and even to be related to Julio, el Tísico. Clearly, his trafficking with the milk-sucking parasite, el tísico of Ledesma, for which he apparently paid the angry goatherds in blood, also has a bearing. Such a bearing, however, like the implications of his parasitism in Río Malo, remains unverifiable and speculative. The same must be said of his claim to be going to Martín Andrán in the service of his uncle Julio, el Tísico. Though the confession may be mere protective fluff, his witnessing of Nicolás's ordeal of blood in the mountaintop nightmare

may in actuality constitute a visit to the sacred ground of the feast or village of Martín Andrán. Lázaro's lies become prophecy.

And in the third place, Lázaro's identity and role in the shamanic initiatory ritual, so methodically evolving from the beginning of Tratado V°, is made vague by his apparent failure to receive from God (la pareja) a significant doctrine or principle of faith or learning. To receive such learning directly from the divine spirits worshipped by the tribe and its elders is an undeniable mark of the shaman, the local mystic, immortal and healer whose life is differentiated from those of other men by the particular intensity of his religious experience and spiritual powers.⁵ (As we shall see, the shamanic initiation contributes significantly to the ironic esthetic understructure of Nuevas andanzas.) One certainly must not discount the possibility that Lázaro's release by the gods--rather than signifying a failure of the hopeful candidate--represents the very truth which the shaman came seeking: the knowledge of self-determination and of the need to have ojo if one is to survive in the absurd, primitive, blood-thirsty universe. This is precisely the first lesson taught to Lazarillo de Tormes by his first tutor, the blind man.

If this latter interpretation of Lázaro López's release is accepted, then, far from parodying the ritual of shamanic initiation and demeaning the protagonist/narrator in the process, the anti-climactic epiphany of release successfully completes an important phase of the ritual. Taken in this way, the incident casts doubt

⁵See Eliade, Rites and Symbols of Initiation, pp. 87-89 and 95-96.

upon the patronizing view of humankind as metaphysical automatons: it implies that, by divine plan, human beings make their own destiny. It opens the way for the concept of the pícaro, the original self-made man, as shaman and spiritual leader and, as such, as representative and/or manifestation of the gods. From the analysis in the foregoing chapter, it is obvious that a view compatible with this was held by the writer of the Lazarillo. For him the pícaro Lázaro de Tormes is a justifiable manifestation of the picaresque universe itself, where deception, partaking of others' wealth, and flight merely constitute the modus operandi of those who would survive the wilderness by assuming and/or improving on the wilderness' own shape and style.

Quite significantly, the muddle of roles and powers microcosmically attributable to God and to humankind in Lázaro López's initiatory epiphany at the break of Tratados V° and VI° appears to be a fundamental ambiguity of the work. From it springs Cela's irony not only at the level of esthetic structure, but also at the levels of allegorical and mimetic structure as well. Its recurrence will become apparent as those systems of Nuevas andanzas are analyzed in the following chapters.

External Esthetic Irony

External esthetic irony in Nuevas andanzas develops from the narrator's adaptation of archetypes and prototypes of character and event derived from two main sources. The first source is the Lazarillo de Tormes. Lázaro López's ironization of the Lazarillo is a function of two unique procedures which alter the original. First,

he adopts a baroque narrative technique that heavily increases the work's load of ambiguity. To do this, he replaces the classical principles of simplicity, formal balance, brevity, and clear point of view (which characterize the methodologies of the Lazarillo), with the principles of multiplicity/duplicity, formal imbalance, verbosity and vague point of view. Second, at the level of both story and plot, he makes important structural changes, adding, attenuating, heightening, substituting, inverting and omitting elements. As a result, the comic mood and content of the original narrative are transformed into those of tragedy at the same time that its classicism is transformed into the baroque.

The second main source of extrinsic irony in Nuevas andanzas is also the main receptacle of intrinsic irony in the story of Lázaro López, and will be analyzed more thoroughly with regard to internal esthetic irony. That source is the myth of the shaman, who is cultural hero, bard and tribal priest. It will be shown that the fundamental ambiguity in the life of Lázaro López results from the narrator's peculiar interweaving of two separate and mutually exclusive rituals of initiation. These are the public initiation of youths into adulthood and the individual initiation of select youths into a closed sect or society, such as the sect of shamans or the society of warriors. Inherent in the meaning of public initiations is the death of the individual and the immortality of the tribe. Individual initiations, on the other hand, are clearly associated with the processes of self-mastery, immortalization and consecration of heroic and/or magical figures in myth, romance and chivalric

literature.⁶

Ironization of the Classicism
of the Lazarillo

The transformation of classical irony to baroque irony in Nuevas anadanzas involves both

- (1) an unbalancing of the original mythic understructure, and
- (2) a complicating of elements contained in the original plot.

Both procedures tend to make the narrator's point of view ambiguous and to increase his verbosity. Though adhering closely to the fundamental mythic progression of the Lazarillo, Lázaro López multiplies the original elements of plot. He often makes them internally more complex as well, as the discussion of character in Chapter Four will make clear. That is to say, he adds new materials that enlarge the scope of the pícaro's story without changing the basic developmental stages of it. For example, he creates a large retinue of characters and animals who accompany and partially define the fraile-figure, Pierre (Tratado VI°).

It has been shown in Chapter One that the narrator of the Lazarillo balances his narrative or mythic understructures by allowing the first and third sections together nearly equal weight with the second section. (See Figure 3 above). Such a balance is achieved mainly in terms of narrative time and space (i.e. in form and myth rather than in content and story). This creates an equilibrium among two nearly equal parts, each of which is again divided into two

⁶See Norman, The Hero, Introduction and pp. 56-112. See also Eliade, Rites and Symbols of Initiation, pp. 2-4.

nearly equal portions. The two central portions (which make up Section II of the mythic or esthetic understructure) focus on the universe and/or society and work as an integral unit. The first and fourth portions (Sections I and III of the understructure) focus on the narrator/protagonist. They are discovered to work together after the content and meaning of the first portion are reviewed in relation to the ironic reversals of the fourth portion.

The two portions of Section II, though containing the philosophical justification for the protagonist's beginnings and later character development as a pícaro, is clearly not the most compelling part of the narrative. Instead, the more unusual split half of the plot, which forces the reader to re-explore the character and subtle ironies of the narrator himself, appears to be the author's true interest. Clearly, the understructures of allegory and plot coincide in the Lazarillo and are structurally identical, so that the work is fundamentally unified and coherent.

Cela's narrator, on the other hand, severs the allegorical and the mythic understructures of his work and, thus forced to make a choice, balances the illustrative by allowing the mythic to go out of kilter. He greatly expands the narrative time and space allotted to the first and, especially, the third sections of the plot. The result is that they completely overshadow the middle section and produce an esthetic imbalance--an unbalanced mythic structure. Lázaro López has, for example, made his Section III about ten times longer than Section III of the Lazarillo; thus he inverts the original proportion of Section II to Section III.

This in effect is a reliable signal that here, also, the

chapters on character constitute the real interest of the narrator. However, there is an enhancement of confusion and ambiguity in Sections I and III, due to the great quantity and exaggerated complexity of formal elements comprising Lázaro López's story. Not the least of these is Lázaro himself, both as concerns the fate of the protagonist and with regard to the character and intention of the narrator. In the characterization of both protagonist and narrator, the complications have been devised to mask Lázaro's picardía and cynicism, as the following preview of pertinent contradictions implies.

By the age of twenty-one or so, the protagonist has become a soldier--he has, culturally and legally, obtained the status of adulthood and become an emblem of that state of being. Yet adulthood represents for him something far less satisfying than responsible freedom:

El escribiente acabó el escrito, el comisario firmó y un guardia me llevó a la caja de recluta. ¡Allí acabó mi libertad! Madrid, donde me las prometía tan felices, me metió en el cuartel, y en él, aunque a los dos meses escasos me sacó de asistente el teniente Díaz, me encontraba al principio como pienso que han de encontrarse los mirlos y los jilgueros al llegar a la jaula. (P. 194)

At the time of his discharge, he feels like an old man: "Me sentí viejo (¡entonces, Dios mío!) por vez primera en mi vida. . ."

(p. 195). The same note of helplessness and senescence continues in the epilogue:

Si estas páginas son a veces amargas, piénsese que las escribo ya viejo y sin recursos; que para mí se me hace que la falta de bienes tanto llega a envejecer como la sobra de años, y la Divina Providencia parece querer cargarme de tantos años y de tan pocas pesetas como de los unos y las otras tengo ahora. (P. 196)

The narrator further implies that even the narrative itself may be merely a meaningless gesture on his part, valid only as an old man's

distraction, "para tranquilizarme durante los días que en su orden empleé" (p. 196).

In the Nota del Editor, which Cela appends to the narrator's epilogue, the editor carefully leaves open the question of Lázaro's final end. However, he too certainly implies that Lázaro has probably died without writing the sequel to Nuevas andanzas. The editor saw Lázaro last about ten years before in the Hospital de San Juan de Dios, just prior to the Civil War ("nuestra guerra," p. 197):

No sabemos si murió de aquella o de otra, o si sigue vivo todavía. . . .Lo que sí podemos asegurar es que seguimos sin noticia, tanto de nuestro hombre como de sus ingenuos y atormentados cuadernos

Lo que lamentamos por no poder--por hoy--dar completa la historia de este hombre ejemplar que combatió contra todas las adversidades y se apagó como una vela cuando dejó de caminar. (p. 197)

The final pages of both story and narrative, then, hint strongly at a decline of the protagonist and at his failure in society, in life and in literature.

Identity Confusion: Who is Lázaro? But the narrator will not--indeed, as a true ironist and pícaro, can not--allow such a facile reading of his life and character. He promises as much in his prologue: "la honradez y la buena crianza que fueron normas de mi vida. . .el buscarlas resultará laborioso y gozoso el encontrarlas, de puro difícil que fuera" (p. 25). While the relevance of honorability and good upbringing to his life may remain largely unverifiable and relativistic, the search for them--epitomized in the search for his parents' identity--is without a doubt difficult and dissatisfying. What is more, the narrative voice that dominates the prologue and much of the first and second tratados expresses a

liveliness and indestructibility that belie the narrative's ending; they speak instead of long life and fulfillment. "Como si la divina providencia se sigue portando conmigo como hasta ahora aún muchos años de vida por delante parece que me han de quedar," he reflects, and vows to apply in a later edition the much needed rules of grammar which he has lately begun to study (pp. 25-26).

The second tratado itself serves as a kind of beacon to prevent the reader's losing sight of the narrator as he really is--deceptive, clever, wary:

Aún cuando el orden fuera seguir por donde empecé. . .pienso que más conveniente será tomarse esta licencia y referir cómo soy de por fuera, ya que de por dentro sólo Dios lo sabe, y relatar también cuáles fueran mis señales por si me pierdo. (P. 39)

What he presents to us first, however, is a nondescript person of average height, stature and weight, and one who is content with the condition of mediocrity. He is, in addition, healthy and hardy, basically youthful and attractive:

Mi color es sano, tostado por el sol y curtido por todos los vientos, desde los del noroeste, que suelen ser heladores, hasta los del señor David, que por cálidos y entonados siempre los tuve, y . . .con mis ojos castaños y mi abundante pelambrera negra.

Los brazos y las piernas los tengo recios y derechos, los pies anchos y grandes, quién sabe si de tanto andar, y las manos duras, aunque no largas. (P. 40)

He seems physically suited to the life of a travelling day-laborer, perhaps.

He lays claim also to a life of moderation and emotional balance:

La sonrisa ha asomado a mis labios no menos veces que el llanto a mis ojos, y así las arrugas que tengo en la cara tanto pueden denotar alegría como pena, según la luz y el calor con que se miren. (P. 40)

The narrator thus emphasizes his universalizing features. He masks

his ironic nature with generalities that subtly hail him as trustworthy and even naive, just like everyone else. Yet, though he claims the workman's hard hands instead of the thief's long ones, though he hints that his is the unexciting life lived by us all, and though he carefully modulates his style and tone, one is put on guard by other elements of his character and manner.

He tells us that his face is covered with the pox scars that recall his hated nickname ("Picado"), his near death, and a previous boast of impeccable healthfulness and continual drunkenness (pp. 40, 32). The two facial scars that constitute his only other individualistic marks are visible proof of a sordid, free-wheeling life of flight wandering that denies the earlier claims of stability and application:

Cruzándome la frente por encima del ojo izquierdo, tengo una ligera señal como de cuatro dedos que me dejó como huella un vergajazo que por allí pasó, y debajo de la oreja del mismo lado quedan todavía las reliquias de una mojadina navera que recibí una vez que en Avila se empeño un jaque en marcarme a punto de navaja, como si fuera una cachava o un cinturón. (P. 40)

The implication is that he leads a crisis-ridden life without leisure.

This idea is further supported both by the crude, uneducated language of much of his narration and by the narrowness of certain insights and attitudes expressed by him. Commenting on the innate respect that he feels for his protectors' goods, he says in Tratado I,

El que sin apuro esquilmare a sus amigos por mal nacido deberá tenerse, que para aprovecharnos de ellos a diario ya nos topamos con desconocidos que nada podrán echarnos en cara. (P. 33)

Family and a good bloodline are vital issues to him. The worst punishment for persons who needlessly rob their patrons is to deem themselves "mal nacido," and those who seem to have mixed, tainted

or despicable bloodlines are denied social esteem:

mi sangre. . .debe ser. . .si no tan clara como la de un duque,
tampoco la tengo por tan sucia como la de los albarazados, los
jíbaros o los calpamulos. Lo que, bien mirado, no es moco de
pavo. . . . (Pp. 40-41)

His lapse into defensiveness at the end of Tratado II° is proof that the issue of bloodline, raised so pointedly in the first and second tratados, is a critical one to him and in some way threatens his security. He will successfully protect his real father's identity throughout the narrative.

The question of bloodline--the mystery of the protagonist's biological or natural parents--is inextricably involved in the mystery of the narrator's own existential and metaphysical identities. Each resolution is a task complexly interrelated with the other. Subtly, unintentionally perhaps, Lázaro reveals his father's probable identity, if not his true name, through his own behavior and character development, and vice versa. The actual plot of Nuevas andanzas, then, is the reader's difficult unravelling of the protagonist's identity, despite the effective camouflage of the narrator's ambiguous, ironic language.

Here we have a more complicated puzzle than that set for us by the narrator of the Lazarillo. He simply asks the unanswerable question, which is whether or not Lázaro de Tormes can continue his perilous rise in the wilderness. Enhancing the ambiguity is the narrator's full knowledge that any answer given is only relevant to the reader's frame of reference and is in no way absolute. The narrator of Nuevas andanzas, on the other hand, acknowledges no such elegant simplicities: he prefers to call into question all of the

philosophical bases of human identity--the existential, the meta-physical, even the genetic and the psychological. In the end, nothing is really certain.

Even the emotional ebb in which Lázaro and the editor end Nuevas andanzas is only momentary, if it can be believed at all. Like the editor's unsubstantiated account of Lázaro's final disappearance, and like the narrator's account of his own decline, the sudden bitterness in the final pages of the narrative is ambiguous. Reminiscent of Abraham's misleading description of his own successful (though costly) battle with Señor David over the purse of Lumbrales (Tratado VII°), Lázaro loudly claims to be rendido, defeated in "estas lides" by a lack of God-given skill and expertise (pericia). He describes himself as a wifeless beggar laden only with age and poverty (p. 196). The impression of his total decline is further augmented by the editor's reference to hospitals and wars, and to unfulfilled goals and termination.

But Cela's own ambivalence rejects the ultimate, comforting, tragic end: Lázaro "se apagó como una vela cuando dejó de caminar," the editor tells us. However, not only does the editor merely guess here that Lázaro's travels have ceased, but his allusion to vela inevitably recalls a striking resurrection scene. At the end of Tratado VIII°, Lázaro leaves Librada "dead" and transformed into an owl; she lies bleeding on the floor of her dark kitchen; four candles have been drawn on the back wall of that room. In the cemetery later that night, he learns that her murderer and his accomplice have been driven insane and jailed, respectively. Then at a canteen in Madrid after his military induction, Lázaro is told by a mesonera that she

personally entered the service of Librada on Lázaro's departure from Belinchón that night. She goes on to describe for Lázaro Librada's annual fertility ritual. Although the narrator leaves the reader to surmise it, Librada has apparently effected a self-resurrection, a miraculous rebirth.

The narrator himself also contributes directly to the growing ambiguity surrounding the end of his narrative. Despite the claims of defeat, he cunningly reminds one that an elm does not produce pears and that a roadside fountain is known to give water, not wine (p. 196). Whether he refers to God's limitations or to his and Librada's is unclear. He consistently denies the miracles and powers of Librada as he comments on the events of his life but, in the telling of those events, subtly depicts them as real forces in his world and development. Clearly a true pícaro, he closely guards the contents of his vida/knapsack, "sus ingenuos y atormentados cuadernos de bitácora," the editor calls it, "o de macuto, morral o fardelejo, mejor sería decir" (p. 197).⁷ For inside that little bag of tricks go the tools of the confidence man; his life depends on their inscrutibility.⁸

In the end, though Lázaro López may not be the broken figure he says he is in the epilogue and at the end of Tratado IX°, neither

⁷The bitácora is a binnacle, the case in which a compass and light are kept aboard ship. The macuto is a bag used in Venezuela and made of palm leaves. The morral, of course, is a feed bag or game bag; the fardelejo, a small bundle or sack of any kind.

⁸In Nuevas andanzas the characters with bags are Abraham and el guarda jurado and their alter egos, the baggage master El Chubasco and the tax collector. The malevolent character traditionally known by his bag is Judas Iscariot. His benevolent counterpart is the dwarf with his "bag of 'needments.'" See Frye, Anatomy of Criticism, p. 197.

is he the figure of grace he says he is in Tratado II° and in the prologue. He is, after all is said and done, just what one has suspected all along: a pícaro. It is a word that is uttered only once in the story, by the pharmacist Roque Sartén, and an identity that Lázaro submerges in various ways both in the elements of his story and in the manner of his narration. It is an identity that can only be surmised from intrinsic and extrinsic associations with other characters who are clearly recognizable as pícaros--that is, with the fictional Lázaro de Tormes, whom Lázaro López acknowledges as grandfather, and with the third musician Abraham, a counterpart of Rosa López's third lover El Chubasco. Like them, Lázaro is merely, at any given moment, not simply what he claims to be.⁹

In order to fully understand why the youthful Lázaro is depicted as an old, hopeless man, apparently full of the impotence that characterizes his society, and why that image coincides with his coming of age in Tratado IX°, one must thoughtfully consider the esthetic and allegorical aspects of character and event in Nuevas andanzas. One must unravel, as far as possible, the plethora of allegorical and esthetic puzzles upon which the narrator has expended much of his creative energy. Even from the few examples given above, it is clear that neither will the task of clarification be easy nor will the conclusions drawn here go unquestioned. Both effects result from the elusive nature of unstable irony in general¹⁰ and from Cela's

⁹See above in Chapter One, p. 6, footnotes 15 and 16.

¹⁰See above in the Introduction, p. 13, footnotes 40 and 41, and p. 14, footnote 42.

peculiarly baroque kind of unstable irony in particular. Nevertheless, despite the presence of such difficulties, such effects do not totally disparage the search for order in the chaos and meaning amidst the ambiguity.

Identity Confusion: Who Are the Acrobats? The increased complexity of formal elements employed by Lázaro López has been cited as a cause of increased instability in the ascertainment of intellectual meaning in Nuevas andanzas. Moreover, the rhetorical effect of this procedure on the characterization of the protagonist has been briefly assessed. However, from the viewpoint of esthetic meaning in the Lazarillo and in Nuevas andanzas, there is a more significant formal element to consider. It is an element which Cela's narrator complicates by first raising the possibility of its being a true satirical countertype, then dashing it back into ambiguity. The result is an excellent piece of irony on the nature of satire itself.

In particular is meant Lázaro's encounter in Tratado VI° with the acrobats Pierre and Violette; Marie, Madeleine and Etienne; and Violette's triplet sons, one of whom, blind and abandoned by Violette, is in the tender care of Marie. This same group of characters, in another narrator's story, could easily serve as the springboard to satire and stable irony. The reason for this is to be found in allegorical connotations that fill them with a signification of revitalization and fertility in the midst of Spain's lassitude, self-indulgent sentimentalism, and sterility. One is continually tempted to measure against the acrobats and their vitality the weaknesses of other characters in Lázaro's vida.

The temptation becomes even more acute upon the realization

that Lázaro himself apparently holds them in contempt and is purposely focusing on behaviors of theirs that contradict orthodox teachings of the Roman Catholic church:

Andando el tiempo me dijo un amigo que tuve, que era dueño de una tienda de velas y rosarios en Talavera de la Reina y que se llamaba don Filemón Frayle, que en la Francia eran todos masones y enemigos de la santidad de las costumbres. . . . Don Filemón era hombre culto y desapasionado y lo que decía era casi siempre verdad. (P. 111).

On first glance there appears to be a clear dichotomy in the mind of the narrator between the world represented by the French and that represented by the Spanish. He seems to prefer the latter, thus exposing himself to the critical view of both Cela and the reader.

Finally, however, two real deterrents to such a clearly satirical interpretation surface to confuse the meaning of the acrobats. One is the fact that the acrobats themselves are fraught with elusiveness; the other is the fact that the same is true of the narrator. Lázaro's characterization of the acrobats is built upon mutually excluding associations that, when taken together, make the narrator's viewpoint and intention unclear. Obviously, to subtract either set of linkages does violence to the narrator's careful cohesion of the oppositions.

The acrobats' names, behavior and character types contain clear references to hopeful alternatives to the sterility of life in Spain and in the West. There are references to France, the panacea, the East and to a society based on keeping fit and the survival of the fittest. There are references to free masonry and free thinking, to pragmatic, unorthodox and creative solutions. There are references to paganistic fertility rituals and to Hermes, god of the phallus and of rocks and rods or pillars, to Venus/Aphrodite, goddess of love and

desire, and to the myth of Paris and Helen. The principle of these associations holds sexuality to be the cementing factor of loving relationships, a vital society, and the concept of goodness.

Yet the acrobats are also subtly linked with the spiritual and social stagnation of Spain and the West. Pierre, who espouses Darwinian pragmatism and practices the enhancement of human sexuality, who is Hermes, the rock, and Paris, the fated lover, is also Simon Peter, the disciple upon whom Christ founded his Church. The acrobats' long green wagon is both cathedral and den of iniquity.

The same dichotomy is also found in other characters. Marie, the virginal blushing dove and devoted foster mother of the blind (i.e. martyred, Christ-like) triplet and who is abhorred by the lascivious Violette (Helen), also is the young Mary Magdalene who offers herself to Lázaro; is a sexual threat to Violette; is sexually abused by Etienne her brother. She is not only the dove of Venus, but also the hag, cruel witch or shrew. Madeleine, whose name is a phallic image, "tower of strength;" whose father is a conciierge in a bawdy French monastery; and who is adored and caressed by Violette, is also the redeemed prostitute Mary Magdalene who joined the Disciples after Christ's intervention. The homosexual Etienne, Marie's brother/lover whose name ("crown") is an image of the vagina dentata,¹¹ is also Stephen, the converted persecutor of early Christians who was later martyred and then sanctified by the Roman Catholic Church.

One comes hard upon the fact that, while the pícaro may have learned the acrobat's secrets of immortality and success in the

¹¹See Eliade, Rites and Symbols of Initiation, pp. 61-66.

wilderness, he does not intend to divulge them to his reader. Such an admission would compromise his protective stance of ambiguity. After all, he subtly argues in a final ironic ploy, the acrobat's names are invented (p. 121). Thus he denies any acknowledgement on his part that the truths which they stand for even exist. Furthermore, not only could their claims about the French be fraudulent but so could those of Don Filemón Frayle, who tells the truth only "casi siempre."

Lázaro's argument, besides confusing the hope of an Eastern panacea, reveals the narrator's key mechanism of ambiguity: identity confusion through conflicting complexities. He learns the technique from the narrator of the Lazarillo, who uses it to make ambiguous the identities of himself, the ciego and the squire, and, through the opposite technique of drastically reducing defining details, of vuestra merced and others as well. Cela's narrator, however, prefers the first method of Lázaro de Tormes: to confuse his characters' identities in a maze of conflictive detail. (He skillfully applies the omission of detail to the characterizations of los horcajanos in Tratado V°, thus enhancing both their ambiguity and their fleshlessness.)

While the mechanics of identity confusion rightly belong to a discussion of character, it may be said here that, at the level of plot, they consist mainly of name and type confusion. In addition, they yield two kinds of internal irony which become inherently inter-related with the emergence of a second esthetic structure based on the rituals of initiation. The first is relevant to the identity of the protagonist as both shaman and everyman; the second is relevant to the identity of the narrator as shaman and Christian. We will return

to these two kinds of internal irony in Chapter Three.

Ironization of the Comedy of the Lazarillo

For the moment the analysis of esthetic irony in Nuevas andanzas will be limited to three significant structural and conceptual changes implemented by Lázaro López. They are as follows:

- (1) the displacement of the nurturing female as a pervasive and linking symbol;
- (2) the displacement of the arcipreste-esposa and the alguacil episodes in Section III of understructure; and
- (3) the displacement of the point of epiphany from the underworld to the overworld, and of the subsequent rise to a fall.

All three displacements have a vital effect on tone in Nuevas andanzas and successfully transform the comic irony of the Lazarillo into tragic irony. In the story of Lázaro López, the establishment of a potentially fertile society through the marriage of the pícaro is eschewed; instead the narrator focuses at the end of his novel on the tearing apart of a potentially fertile society and the lingering of a waning, sterile one. The protagonist's poverty, old age, persecution and loneliness are also dominant characteristics of his ironic, tragic world.

The Displacement of the Nurturing Female. One of the most notable differences between the esthetic understructures of the Lazarillo and its twentieth-century successor is the displaced mesonera-mujercilla

figure. She is the nurturing mother-wife whose image bolsters the cross pattern of plot in the Lazarillo. (See Figure 3 above.) Cela alters and displaces this character type. In his version of the myth of the pícaro, the central esthetic axis of plot is identified by a primary cross construction at the breaks between *Tratados V°* and *VI°* and between the epilogue-nota and the prologue. It is united by the images of an undefined and/or annihilated Lázaro engaged in the picaro's ingrained reaction: flight. This image of Lázaro is meaningfully linked with the images of the double alguacil figures, la pareja and the comisario/editor. These figures of oppressive law are destructive father/God figures who pursue, maim, judge and beat (i.e. want to murder, castrate or exploit) Lázaro.

As she appears in Nuevas andanzas, the mother-wife is ironically changed by events and social conditions into a figure of sterility and death. Like the persecuted "true mother" of heroic myth, she abandons her newborn child to a foster mother who can care for him better, an act equivalent to the candidate's first separation from the mother in an initiation.¹² Thus Rosa López, possibly destitute, admittedly lured by a house of Salamanca, leaves Lázaro with the shepherds when he is two weeks old (p. 30). Similarly, Violette abandons the blind triplet, allowing the despised Marie to take him as her own (p. 114).

But unlike her heroic counterpart, the true mother of Lázaro López's narrative is neither redeemed nor restored to her child:

y mi madre, sabe Dios si como castigo a su egoísmo, fue a morir

¹²See Frye, Anatomy of Criticism, p. 199, and Eliade, Rites and Symbols of Initiation, p. 4.

de un tifus cuatro años más allá cuando--¡también es casualidad!-- estaba pensando en llevarme con ella, según doña Matilde, la madre de mi hermano de leche. . . . (P. 31)

The blind triplet, taken away from the acrobats' camp when Marie escapes with Lázaro, likewise dies under the ironic cross of Cruz del Bordallo (p. 129) and so finalizes the separation from his mother.

Like the mythic Gorgons (e.g., Medusa), the mother-wife may assume a grotesque or magical appearance that causes men to sicken and die.¹³ The malady that she brings in Nuevas andanzas may be either real or metaphoric, as in the emotional crises associated with love. The frenetic Dolores delivers a wild excoriation that is partly the cause of Felipe's death (pp. 76-78). La horcajana is greatly feared by Nicolás and Lázaro, her black dog invoking the murderous spirits who preside over Nicolás's ordeal of blood in Lázaro's vision (Tratado V°). Having become coarse and mannish with old age and affliction, Madeleine and Librada vilely repulse Lázaro (pp. 110-111, 170-172). La Paca likewise repulses her husband and all potential lovers, and the former becomes so angered by her that he ruthlessly slashes her face (pp. 167-168). Librada's magical power terrifies Lázaro and at the same time initiates him into the ensnaring ways of sexual love (pp. 161-166). Her spells cause the love-sickness of Fidel (p. 164), the vengeful imprisonment and death of Filemón (pp. 168-169), the retaliation against Don Julio which ends in his imprisonment and likely death, and the insanity of Don Pantaleón Cortada, who attempts to murder Librada (p. 185).

¹³By comparison, Lazarillo's wife also is ambiguously both a source of renewal and a source of death, both a potential bride/mother and a terrible mother. Compare above in Chapter One, pp. 34-36.

If a woman expresses a truly nurturing function in Lázaro's story, she is a surrogate mother. Furthermore, either her pseudo-offspring are crazed, dying, sickly, deformed or maimed, or the maternal relationship has undertones of one or more moral taboos, such as incest, carnality or bestiality. This may be seen clearly in Lázaro's relationships with women. He is nursed by both la cabra/Matilde, his ambiguous "madre adoptiva," and Marie, a potential bride/mother who goes with the acrobats until she meets Don Federico. The goat/woman gives the infant Lázaro milk and "sopas de pan con vino" (pp. 33-35); the beautiful and mysterious Marie restores the adolescent Lázaro's bruised body with a curious ointment of saliva and cologne (p. 113). Later, la cabra/Matilde is twice prostituted by Lázaro, (1) when she is forced to allow the dying sycophant, the voracious tísico, to suckle (p. 36); and (2) when she is the apparent source of Lázaro's milk commerce with Doña Blasa la Machorra ("barren ewe") and her browbeaten husband (p. 37). With the goat's milk, Lázaro earns two rewards: the highly valued visored cap of the tísico and the initial cache of money with which he eventually makes an escape from the shepherds. Connotations of prostitution also hover around Marie's symbolic association with Mary Magdalene (Madeleine).

The same elements of displacement, malady and forbidden fruits are prominent in other female relationships in the story. The step-mother and criadas of Julián el Loco are vaguely symbolic of maternal and wifely replacements murdered by Julián in a cult-like atrocity (Tratado III°). Dolores claims as her and Felipe's son Enrique, a little cock who was a kind of serpent (lizard) in a previous life and who is wanted for a meat pie in Ledesma (pp. 76-77). The constant

companion of la horcajana is the ambiguous, demonic male, the black dog, who may be father, son, lover, brother (Tratado V°). La Paca's inn, the decaying Mesón del Mirlo, is occupied by the wailing boy-child and his little puppy, and is frequented by male visitors and boarders like the drovers. It is in her house that Lázaro is approached by an indistinct female who ambiguously disappears when he piously leaves the company (pp. 141-148). The symbolic affliction and martyrdom of Marie's adopted son is pointed up by both his nickname "Farlouze" (farolazo, "blow given with a lantern") and his Christian names of baptism, taken from those of famous heroes and martyrs (p. 128).

When a female character is a potential agent of fertility, she is abandoned and/or murdered. Dolores and la horcajana epitomize the estranged wife archetype. Rosa is deserted by Lázaro's father before her child is born, then dies of typhus before she can reclaim Lázaro from the shepherds. Julián el Loco murders his father's wife and the two symbolic brides (criadas), hanging them from the rafters of the inn along with his murdered father (p. 57). The res teticiega and the oveja, counterparts of la cabra/Matilde, are symbolically slaughtered to furnish Lázaro's costume as the ironic scapegoat (p. 35). After the death of the blind child, who has constituted a sexual barrier around the nubile Marie in the house of Don Federico, Lázaro leaves her and returns to the West (Tratado VII°). The pristine Genovevita (Gwynevere) undergoes a ritual death by poisoning at the hands of Don Julio (p. 185) and, though revived through and schooled in the magic of Librada, is unable to form a lasting relationship with Lázaro in Madrid (p. 169). The ama de crías, who pays the soldier

Lázaro for undefined services, is soon left alone (p. 195), like the girls deserted by Rosa López's lover El Seguro (p. 29).

Even the celestina and witch, Tía Librada, whose efficacy as a go-between and enchantress is the basis of strong opposition by the forces of sterility, is submitted to a double ritual death and carries out her own procreative acts in solitude. First she mysteriously sickens and, near death, calls for her apparent enemy, the physician Don Julio, but is found recovered when Lázaro brings him (pp. 172-173, 178-179). Later, in the form of an owl, she is stabbed to death by Don Pantaleón Cortada and left for dead by Lázaro. Then, hidden in the cemetery, Lázaro overhears an account of the imprisonment and maddening of her two assailants; and later in Madrid, he is told by a mesonera at the Rubí (who is presumed to be Genovevita herself) that Librada is still alive (pp. 184, 169). After her alleged resurrection, Librada is known to perform the solitary, yearly ritual designed to arouse the impotent father Simeón (pp. 169-170). What she actually raises is a gale of wind, a ceferino, emblem of the pícaros Abraham and Ceferino who are harbingers and creators of chaos, want and desire.

The Displacements of the Arcipreste-Esposa and the Alguacil Episodes.

The second fundamental difference in the esthetic understructure of the Lazarillo and Nuevas andanzas is Cela's reversal of order of the alguacil and the arcipreste-esposa episodes in Section III of plot. (See Figure 3 above.) These and related syntactical and semantic displacements in this section of the narrative contribute greatly to the tragic/ironic tone and message of Nuevas andanzas.

The large displacement of the arcipreste-esposa episode from final position to second position in Section III effectively accents

both the tragic motifs of the fall and isolation of the hero and their subthemes of death, sexual estrangement and a demonic universe. That is to say, Lázaro López's evolution is almost exclusively away from rather than toward the fulfillment of earthly pleasures and the new society associated with the good life enjoyed by Lazarillo de Tormes in the archpriest's house.

By the same token, the removal of the alguacil episode from fifth to sixth (final) position, and the transposition of the maestro-de-pintar-panderos or celestina episode from fourth to fifth position, set up an ironic contrast between Lázaro's evolving sexual and psychological maturity, and the emptiness and bondage that he encounters at Madrid. Unlike Lazarillo de Tormes, whose vida ends under the prophetic sign of an ironic paradise in which the protagonist's marriage is an ambiguous but creative act, Lázaro López concludes his story and his life alone. Though possessed of the celestina's secrets of love and birth, seemingly gleaned by his own cunning without Librada's knowledge, he ends the tale under the sign of the threatening and oppressive fathers, the comisario and the editor. Unlike his namesake, Cela's pícaro is the symbol of ambiguous sterility rather than ambiguous fertility.

In Nuevas andanzas the arcipreste-esposa episode occurs at Cruz del Bordallo, just after Lázaro, Marie, the blind triplet and the performers' animals leave the acrobats and join the household of the philanthropist Don Federico (Tratado VI°). Placed in its new relationship to the episodes of the fraile (Pierre) and the buldero (Abraham), the protagonist's encounter with the potential bride and her protector takes on new meanings.

The fraile's tireless movement, energetic philandering and rejection of the soft, orderly monastic life become the basis for the overt exploration of the theme of sexual love associated with the wife and archpriest in the Lazarillo. In Pierre's machismo, skilled gymnastic feats, practiced love-making, exciting excesses and cruel pragmatism are found both the rigor and the vigor of symbolic motion which characterize Lazarillo's service with the friar. In Cela's narrative, the theme of sexual love is made explicit and extended to include the multi-sexuality of the man and three women in Pierre's life: Violette (wife, desire), Marie (virgin, mystery), Madeleine (whore, experience) and Etienne (companion, taboo).

By contrast, the relationships at Cruz del Bordallo take on an unexpected quality of preordained spirituality and ethereal love that is more common to chivalric than picaresque plots. The theme of idealized love is enhanced here by the presence of the blind child-martyr, who, along with the blind Federico, constitutes a sexual barrier between Lázaro and the woman. Lázaro himself seems to have undergone a spiritual transformation as well, taking on characteristics of the caballero.

With the reappearance of Abraham, the third musician of la cuadrilla, in Tratado VII°, the notions of predestination and Christian love become steeped in ambiguous overtones of irresponsibility and sensuality. Yielding to what he calls the plan of Divine Providence (p. 129), Lázaro dully aids Abraham's swindle of Federico. He implies that he has been bewitched by the old pícaro/confidence man and claims to have been stupified and powerless to prevent it. The religious Federico, too, appears to fall victim to Abraham's deceptions, joyously

confiding to Lázaro that tomorrow his love verses will fly "como mariposas" as they shower across all of Spain:

¡Irán vestidos de colores, y unos simularán una nevada, otros una lluvia de azules campanulas, otros aun una granizada de enamorados corazones! . . . ¡Los observatorios se volverán locos, y desde los mundos del cielo, sus habitantes creerán que la tierra arde, que ha llegado la era de la bienaventuranza, que ya no quedan en ella miserias ni hombres ruines! (P. 137)

Thus the narrator subtly makes ironic the chivalric and Christian elements so carefully brought into the character of Federico with the formal relocation of this set of characters and events.

The gentle poet and altruistic priest-king, the philanthropist, the humane lover of man and nature, is transformed into a sensual Modern poet whose glittering verses cover a black, degenerate reality underneath. Federico's personality reversal and unwelcome blessing of farewell strike the death blow to Lázaro's earthly paradise, just as Felipe's transformation and death had done at the Yeltes-Huebra conflux. "Don Federico me dio," the narrator mourns, "con su saludo y con su Dios te guarde, la puñalada de la misericordia" (p. 129).

But though its loss is loudly lamented, the haven of promise, sexuality and real wealth that Lazarillo enjoys with the archpriest is only partially accomplished by Lázaro López with Don Federico. The primary difference in the two authors' ironic conceptions of the New Garden is relevant to the aggressiveness and the sexual roles of the mentor and the nurturing female. Where the arcipreste is sophisticated, robust and amorous, even lustful, Don Federico, whose name means "peaceful ruler," is naïve, bucolic, subtle and mystical. The defensive, willful, promiscuous and earthy wife of Lazarillo is displaced by the introverted and compliant Marie who, when defined even without the barrier of the child, is associated with that gentle

melancholy that belies the meaning of her name, "blessed." For the most part she sees herself as unloved (p. 113), yet she is loving: she is both soul and flesh, a curious repository of the potential, the Virgin Mary and the young Mary Magdalene.

Unlike Lazarillo's wife, Marie appears to lack the power of choice: "¿Nos llevamos al niño?," she asks Lázaro as they prepare to take refuge with Don Federico. "¡Claro!," he replies without even stopping to consider the implications of Marie's question (p. 124). After the fateful October that sees the child dead and Lázaro gone, Marie's fate is still unclear and her story still unfinished. The narrator implies that some misfortune overtakes her three years later, at which time he says she leaves Cruz del Bordallo and enters a convent (p. 130). But whether she is a victim of despairing love for Lázaro or the child or for Federico the priest or Federico the poet, or whether she is a victim of her own ambivalence is never told.

The Displacement of the Point of Epiphany. The third and most significant difference in the mythic or esthetic understructure of the Lazarillo and Nuevas andanzas is the topological and cosmological inversion of the symbolic point of epiphany. The themes that it incorporates are more pervasive than either the displaced nurturing female or the displaced marriage, and it may be said to encompass both. Whereas Lazarillo de Tormes's recognition occurs in the depths of hell, in the empty, low-lying casa lóbrega of the destitute and voracious squire, Lázaro López's is set in the heavens, on the wild, desolate sierra near the decaying village of the voracious horcajanos.

While some allegorical significance seems to be attached to this shift to the overworld, it clearly has a real bearing on plot and

character development that is only implied by the loss of the nurturing female. It establishes and expresses a basic theme of tragedy, the fall or descent out of freedom into bondage. By definition, it converts Lázaro's maturation subsequent to epiphany into a descent, a reduction, and a sinking into natural wilderness law, rather than a rising above it as was Lazarillo's evolution. The epiphany, centrally located in Nuevas andanzas at the break of Tratados V°-VI°, provides an allegorical, literal and esthetic axis for the motif of the tragic fall. The descent is a fundamental theme that pervades both the language and the events of Lázaro López's story. But, like everything else in the story, its valence is ambiguous and, surpassing the demands of tragedy, expresses irony. For into the images of descent creep the images of resurrection associated with the shaman and the images of rebirth associated with fertility and puberty rituals.

The descents portrayed in Lázaro's vida may be classified in two groupings according to geographical aspect. The first grouping consists of three major descents from a sierra or mountain range into a valley or plain. The second grouping is composed of the numerous minor descents which are more limited in scope than the first grouping, being scaled to the mundane activities of everyday life. In addition, it should be pointed out that Lázaro's travels both begin and end in a valley or plain. Born in the western part of Spain, in the region of Salamanca, he spends the first eight years of his life in or near the village of Ledesma, a pastoral compound in the valley of the River Tormes. Approximately the last six years described in detail in his autobiography are lived in the eastern part of Spain, in the region of Cuenca on the plain of La Mancha. During most of this time

(Tratados VII° and VIII°) he lives in the village of Belinchón, which, like most of the villages or settlements mentioned in this section of his vida, is in the valley of the Tagus River. Lázaro's story ends when he reaches Madrid, also watered by the Tagus, eight days after he leaves Belinchón.

The major and minor ascents and descents of Lázaro's life are ambiguously related to a cosmological structure in which the sphere of human endeavor is a valley of tears, inevitable pain and misfortune. Two references superficially impose this view on the narrative. The first occurs in Tratado III°. The narrator recalls the difficulty encountered by the mayor of Lumbrales when he calms the crazed mob who has just destroyed the inn of the murderer, Julián el Loco. The mayor is forced to make his argument so loudly that his voice, in the narrator's opinion, should have been heard in the Holy Land, "donde, según es fama, vivió nuestro Señor Jesucristo cuando anduvo, como ahora andamos nosotros, caminado por este valle de lágrimas y de desdichas" (p. 59). The second allusion, found in Tratado IV°, refers to life as "este valle de lágrimas y de tiranías" as he recalls his first moment of recognition that Felipe is dying and soon will have little else to suffer here (p. 91).

The concept of a heaven above and a tortured earth below is restated in Tratado IX° when Lázaro summarizes the course of his life after he leaves Madrid and the army:

Me sentí viejo (¡entonces, Dios mío!) por vez primera en mi vida, y me encontré en la calle otra vez con el cielo encima y la tierra debajo.

Los primeros días los pasé con los cuartos que me dio un ama de crías que conocí de soldado. . . , y llegué paso a pasito, a lo que hoy soy.

Contar el camino, ¿para qué? Fue la espinosa senda de todos quienes conocí. (P. 195)

Under the inscrutable sky, Earth remains a place of bondage and insanity where "anda uno vendido por la calle, y no sé si reírme o echarme a temblar. ¡Ese [Julián] es todo el vivir!" (p. 57). As Felipe's death and life soon show, none seem to be safe from Julián el Loco and the dark forces he represents. One is bound to them as Felipe is wed to Dolores, as the pícaro is inseparable from the lawman.

But like the acrobats who have learned to defy the law of gravity, Lázaro bounces back and forth between earth and heaven as if jetisoned by outward or alien forces: "Lo único que me faltaba eran las ganas de seguir caminando sin ton ni son por los empolvados caminos, las frescas laderas de las montañas y las rumorosas orillas de los ríos" (p. 194). Continually, randomly, he travels up the mountains and down into the river valleys, the years and decades after his exitus from Madrid mirroring the up-and-down pattern of the two decades before his arrival there.

Like the shaman or the phoenix, he comes to resemble

the man who can die, and then return to life, many times . . .
[and who] knows the road to the center of the world, the hole in
the sky through which he can fly up to Heaven, or the aperture in
the earth through which he can descend to Hell.¹⁴

The strong ascent-descent pattern centers on his ascent of and descent from the central sierra in Tratados V° and VI°. In Tratado V° Lázaro goes from Salamanca, in the West, and the Yeltes River valley where he buries Felipe, up the western side of the central mountain mass, to epiphany at Horcajo/Martín Andrán. In Tratado VI° Lázaro joins the the acrobats in the mountains at Tornavacas Pass, shortly after he

¹⁴Eliade, Rites and Symbols of Initiation, p. 95.

is released by la pareja; from there the troupe goes down to the central plain ("todo España," p. 118) and crosses it eastward to Cuenca ("deep valley, river basin").

The other two major descents in Lázaro's story precede and succeed the adventures at Horcajo, occurring in Tratados III° and VII°. Before Horcajo, an eager Lázaro climbs the western sierra and cunningly escapes from his increasing bondage with the shepherds of Ledesma (Tratado I). In the hills he meets la cuadrilla of musicians; with them he spends the next four years swindling and robbing smugglers who lurk along the Spanish-Portuguese border. Then one day the little band goes down to the village of Lumbrales. At the inn they discover the atrocities of Julián el Loco, and Lázaro's three masters participate in Julián's capture and death. Señor David, first musician, takes advantage of the ensuing celebration to swindle both los lumbraleños and Lázaro out of their food stores and/or savings. Señor David, along with Tomás Suárez, second musician, and Abraham, third musician, abandon Lázaro to the wrath of the angry villagers. Six months later, his debt repaid, Lázaro heads eastward, down into the Yeltes River valley, where he meets El Penitente Felipe and remains for a time as a river dweller (Tratado IV°).

After Horcajo and six months with the acrobats, a dejected Lázaro unwillingly leaves Marie and their paradisiacal abode of one month at Cruz del Bordallo, the rich villa of Don Federico, claiming that an inheritance calls him back to Salamanca. Unexpectedly, Abraham has appeared and, with Lázaro's help--unwitting, he claims--has swindled Federico, leading him to believe that he will be a famous and influential poet. Climbing up into the hills of the eastern

sierra known as Los Altos de Cabrejas, Lázaro discovers a vantage point from which he surveys all the towns and villages on the plain of La Mancha below. He laments his destiny and homelessness, gives up his quest for the true East, and heads down to Belinchón on the first stage of his journey back to the West.

In the second grouping of descents, which we have designated minor, are descents, falls and penetrations into locales which fit into one or more of the following categories:

- (1) forest bottoms, wilderness areas with underbrush and
brambles, wooded areas at the foot of a mountain, and
ground at the foot of a tree;
- (2) cave mouths and surrounding areas, ravines, ditches,
gulleys and sloped inclines;
- (3) water holes, rivers, streams, and river beds;
- (4) lower floors of houses, low huts, close or back rooms;
- (5) yards, fields, walled or fenced enclosures of land;
- (6) protected sleeping places, mattresses and beds;
- (7) cemeteries, burial sites, hilly, high, rocky or stony
places;
- (8) locked buildings, hidden or forbidden places, caskets and
closed boxes, purses or drawers; and
- (9) prisons, traps and encampments.

The descent motif dominates the narrator's language and imagery in Nuevas andanzas.

It expresses the following concepts of coming and/or bringing down:

- (1) falling, hovering on an edge, limb or brink, looking down,

- jumping down, being at the foot or bottom of;
- (2) descending, coming or going down by stairs or path,
climbing down;
- (3) penetrating, going down into, burrowing, burying, hiding
the face or body behind, under, inside or at the center
of;
- (4) sinking, submerging, diving into, being underwater;
- (5) falling to one's knees, sitting down, lying down;
- (6) hanging, dangling, swinging from;
- (7) shrinking, starving, pining away, wasting away,
disappearing;
- (8) flowing out, showering or flowing down, flooding, extend-
ing, stretching or closing over;
- (9) lowering, dropping, letting out or down, hanging with a
rope or thong;
- (10) lowerating, despising, cursing, maligning, accusing, dis-
daining, poisoning the reputation of;
- (11) poisoning with smoke, fumes, or chemicals, disease or
poverty, robbing, swindling;
- (12) knocking, beating or throwing down, kicking, hitting,
threatening, maiming, blinding with light or a blow to
the eyes;
- (13) stabbing, cutting, slashing, sticking, pricking, piercing
with a projectile;
- (14) eating, chewing, licking, swallowing, digesting, ingesting,
chocking or gagging on;
- (15) dropping feces, losing blood, money or food, coughing;

and

(16) imprisoning, trapping, locking or closing in.

As the above classifications imply, the motif at various times assumes metaphysical, economic, physical, sociological or psychological dimensions and thus invades every aspect of life and being in Lázaro's story. During the course of the narration, it also comes to incorporate several oppositions: heaven/hell, penetration/exit, ascent/descent, sanity/insanity, chaos/order and life/death.

In the adventures of Lázaro with la cuadrilla on the hilly Spanish-Portuguese border, the descent or fall is early associated with Tomás Suárez. The latter is the demonic father-figure who "se estaba con los ojos clavados en los pies con gran respeto" while Señor David (Carneiriño Branco) introduces him to Lázaro (p. 48).¹⁵ The affect of his prophecy, which is fulfilled at Lumbrales, demonstrates that he has the power to bring down, at least temporarily.

The passage evokes the image of fallen angels:

con su bien timbrada y fina voz nos aseguró que la alondra anunciaba venturas y tres pesetas, palabras que bastaron para que sus dos amigos se lanzaran por aquellos barbechos con la mirada fija en la tierra durante cerca de una hora, quizá para aclarar si en aquello de las pesetas no erraban el pájaro ni el amigo.
(P. 48)

Demonic power is also attributed through imagery to an undramatized fourth musician, a deific force or spirit that threatens and oppresses Señor David. This spirit seems to issue a wet, resounding answer when Abraham begins to tell Lázaro the myth of the viceroy Bantabolín and his enemy El Chino Jesusito:

¹⁵Italics inserted here and in the following three quotations illustrate imagery which carries the theme of descent/fall.

Hacia el mediodía, un nubarrón que sobre nuestras cabezas se posó descargó sus aguas con tal brío que mismo parecía toda la tierra un tambor y nosotros, como no teníamos más que un tábardo con que cubrirnos, con él nos tapamos las cabezas, en rueda como las yeguas por defenderse del lobo y dejando las posaderas fuera, ya que nunca por tal parte entran los constipados, según decía Carneiriño branco. (P. 49)

Seeking refuge from that wolf-like, stingy (i.e. constipating) god, Carneiriño Branco ("white lamb") teaches la cuadrilla to hide their faces.

In the events at Lumbrales, the theme of the fall or descent is closely allied with insanity (chaos) and the acts of murder and dying, a linkage that will continue throughout the rest of Lázaro's vida. In this, Lázaro's final adventure with la cuadrilla, the three musicians and he encounter hanging corpses and a winter's supply of sausages, all of which are soon cut from the rafters (p. 57). The bodies disposed of, the sausages are quickly ingested, digested and obliquely referred to by Abraham and Tomás Suárez as dropped feces (pp. 60-61). Here the transference of the concept of descent to the concepts of penetration of the labyrinth (bowels) and of being sucked into a vacuum or mutilating, transforming hole is clear.

The same transference is found earlier both in Lázaro's allusion to his escape from the grave which lies at the foot of an oak and in his related recovery from pox in the confinement of the shepherds' mean hut (pp. 33-34). It is a confinement and recovery accompanied by an inexplicable spurt of physical and emotional growth on Lázaro's part. The analogy descent/penetration/transformation is a dominant aspect of initiation¹⁶ and plays a significant role in

¹⁶See Eliade, Rites and Symbols of Initiation, pp. x-xv, 31-39, 51-59 and passim.

Lázaro's evolution into the pícaro.

As a prelude to Lázaro's initiation and epiphany on the mountain at Horcajo/Martín Andrán, Lázaro discovers the hole in the floor of earth that leads, ironically, to Heaven. The reversal of the point of epiphany is thus made complete by this intrinsic reversal of the valley-of-tears image that occurs previously in the narrative voice. With Felipe, the protagonist succeeds in creating an earthly paradise whose counterpart will be found with Don Federico at Cuenca.

Felipe and Lázaro bask in that final moment of innocence and pleasure before the ravages and upheavals of adolescence, before knowledge of death, sexuality and sin. Their paradise is a peaceful co-existence in a river valley under a benign arc of sky:

Pasaron los días y las noches sobre nosotros; amaneció el Señor mañana a mañana encima de nuestras cabezas, ora risueño y soleado, ora un tanto lluvioso y como llorador; envejecieron nuestras carnes por la vista de las aguas. . . . (P. 76)

Lázaro and Felipe appear to have captured a world of soft, eternal summer. But the promise is false. Their paradise is characterized by frequent submersions which not only purify and protect the soul and body (p. 71), but also foreshadow Felipe's ironic baptism into insanity and death (chaos) by Dolores.

Felipe's death occurs, of course, when the looming, portentous crossroads is passed and the center of the labyrinth is found. Lázaro's mild and childlike derision of Felipe's theory of the transmigration of souls (pp. 74-76) is soon followed by Dolores's excoriation of the man and his ideas at the Yeltes-Huebra conflux. She viciously compares him to a demon of Hell and to feces; she alludes to the waters of the river as healthful (i.e. "beneficiosas" for curing constipation, or stinginess) and to Felipe as a source of

potential wealth: "¡Dame un real!", she screams repeatedly (pp. 77-78). At the confluence ("X"), the plunge is taken and the translucent depths and flow of the river and its valley are abandoned for the knots and twists of the copse that skirts the foot of the mountain.

After their crossing, the two friends undertake a strange journey into the forest bottom. Felipe travels in front, "la vista clavada en el terreno" (p. 79). Night has fallen and they are "ateridos y más húmedos que sopas" (p. 80). Making a blazing bonfire with which to warm and dry themselves, they are immediately confronted by el guarda jurado, the armed and cat-like keeper of the copse who, "con cara de enterrado," soon makes the prolonged, killing search of a naked Felipe and Lázaro's scanty belongings (pp. 87-88). Felipe dies the next day; Lázaro climbs the mountain and goes berserk.

Felipe and Lázaro's journey away from the river in effect reintroduces a metaphor associated with both la cuadrilla and Julián el Loco. It is the analogy of sierra (or other elevated place like roof rafters) to chaos, insanity and the labyrinth. The condensation of sierra and wilderness is also reflected in the word monte, which the narrator uses to mean both "mountain" and "copse" (monte bajo). Inherent in the analogy are the earlier connotations of penetration and burrowing, and of being sucked into an empty center. But now the labyrinth motif, previously dramatically bound to the downward flight of la cuadrilla and Lázaro to Lumbrales and into the inn of insanity, is clearly expressed as an ascent. Thus, both the setting for Lázaro's re-awakening or resurrection after the ordeal of el guarda jurado in Tratado IV° and the setting for his going berserk in Tratado V° reflect the same double ironic condensation of center and

apex and, by analogy, of apex and nadir.

Imagistically, the results of this ironic condensing of opposites are three analogous but ambiguous symbolic settings:

- (1) the high, dense wilderness of the sierra (Tratados III°, V°-VI°, and VII°);
- (2) high places, such as trees or attics, which are criss-crossed by branches or rafters (Tratados III°, VI°, and VIII°); and
- (3) wooded or brushy areas of rugged terrain around indentations or apertures in the ground, such as the ridges of valleys, passes, and ravines and the mouths of caves (Tratados I°, III°-IX°).

Such places are the site of an intensely creative influence, and the persons met there are vessels of extraordinary regenerative power, as shall be seen in the discussion of Lázaro's multiple initiatory rituals. They are places of violence and chaos, and they induce insanities as well as renewals of various kinds. Within these dense centers, these nuclei, struggle virulent forces of life and death. Crossing them, the traveller either dies or is reborn.¹⁷

In the third section of plot, the protagonist's geographical descent from the central sierra is completed. The motifs of existential, symbolic, physical, social, economic, spiritual and psychical or psychological descent continue as subthemes. And, as Lázaro gains in self-reliance and maturity, they begin to be applied more consistently and intently to the events of his everyday life.

¹⁷Ibid.

While a detailed description and examination of the minor descents is precluded by more important considerations here, some aspects of them will emerge in subsequent discussion. In general it may be said that, externally at any rate, Lázaro's life after Horcajo is a continuous series of minor descents, falls and penetrations which bring him again and again into the other world.

From there he finally emerges a new being, an adult, and takes the road to Madrid to get his identity papers (Tratado IX°); but the search for his true identity, like his travels, does not end in Madrid. Though the official documentation is received on his discharge from the army, the pattern of chaotic ascent and descent, of disordering--or perhaps re-ordering--and rebirth, goes relentlessly on as it ever has. It is from this continual renewal of the phoenix, as much as from a need for protection, that come the contradictory voices and views heard in the prologue and second tratado and in the epilogue.

Summary

Because events acquire meaning through analogy with esthetic conventions and with each other, ironic meaning in the plot system of Nuevas andanzas is a function both of generic prototypes and of patterns of association within the plot itself. Thus there are two kinds of esthetic irony in the narrative of Lázaro López López: extrinsic and intrinsic.

A fundamental extrinsic irony in the plot of Nuevas andanzas is a philosophic one that centers around the myth of the pícaro. A startling deviation is introduced when Lázaro López converts the comic anti-romance of the Lazarillo to a tragic anti-romance. A fundamental

intrinsic irony in the plot of Nuevas andanzas is the cathartic one created by Cela's narrator's skillful use of the anticlimax. The intellectual and affective ambiguities evolving from both procedures are carefully focused, for example, in the episode of la pareja, at the juncture of Tratados V° and VI°. This episode also constitutes the central moment in the mythic understructure of Nuevas andanzas. It ironically parallels las mujercillas' transporting of Lazarillo from the house of the dead to the world of the living, which marks the transition from experience to identity in the understructure of the Lazarillo.

From the viewpoint of plot, the episode of la pareja is significant because it represents a reversal of the point of epiphany, which in the original Lazarillo occurs in the underworld and in Nuevas andanzas is set in the overworld (sierra). As a consequence of this shift of locale, Lázaro López's identity formation is reflected as an ambiguously tragic fall, where Lazarillo de Tormes's is an ambiguously comic ascension. From the viewpoint of philosophical irony, the episode is significant because it reveals the kernel of metaphysical and existential ambiguity from which springs Cela's cynical ambivalence before the moral nature of things.

Essentially, the narrator asks two, perhaps unanswerable questions in Lázaro's encounter with la pareja: (1) who is God?, and (2) who is man? God and humankind are each presented as a depository of etiological, ontological and eschatological oppositions. God is savior and destroyer, divine and human, creator and created, mythical and historical, cosmogonic and petty. Man is child and adult, good and bad, responsible and predetermined, shaman and everyman, guilty

and unguilty, victim and tyrant. Both are deceptive because both are unknowable. This is clearly a more complex philosophical ambiguity than that contained in the Lazarillo's exploration of relativity and perspective.

The primary source of external esthetic irony in Nuevas andanzas is the Lazarillo, Lázaro López's professed model. The new Lázaro's shift from comic irony to tragic irony is the result of two procedures that noticeably alter the sixteenth-century myth of Lázaro. First, he introduces a baroque narrative technique. He replaces the classical principles of simplicity, formal balance, brevity, and clear point of view with the principles of multiplicity/duplicity, formal imbalance, verbosity, and vague point of view. Second, he makes important structural changes in the plot itself, adding, attenuating, heightening, substituting, inverting and omitting elements. As a result, the comic mood and content of the original narrative are turned into those of baroque tragedy, its classicism dissolved in a labyrinth of ambiguity.

The transformation of classicism to baroque in Nuevas andanzas involves both (1) an unbalancing of the original mythic understructure and (2) a complicating of plot elements, a task accomplished by making them internally more complex and by adding new materials (e.g., the animals). Unlike the narrator of the Lazarillo, Cela's narrator severs the allegorical and mythic understructure of his work, choosing to give formal balance to the allegorical rather than the mythic. As a result, the sections on character in the later work clearly outweigh the central section on society and the nature of things, which contains the philosophical justification for Lázaro's development as a

pícaro.

But while Lázaro's character may be the narrator's main interest, he is not interested in a clear definition of that character. As the characterization of the protagonist and narrator in Sections I and III reveals, and as demonstrated in the contradictory and complicated characterization of the acrobats, the greater quantity and exaggerated complexity of formal elements in these two sections merely enhance the ambiguities surrounding both the personality of Lázaro and the nature of his outlook.

The primary technique used by Lázaro López to create ambiguity is identity confusion, which at the levels of plot and allegory is a manifestation of the principle of multiplicity/duplicity. The narrator confuses, for example, his as well as the acrobats' identities by building them on a maze of conflictive details. It is a technique that he learns from the narrator of the Lazarillo, who uses it very effectively to confuse his own identity.

In the esthetic and illustrative systems of Nuevas andanzas, identity confusion operates primarily as name and type confusion through a process known as echoing and through the creation of ironic monads. Two kinds of internal irony result from identity confusion. The first is esthetic irony, which consists of intrinsic ambiguities relevant to the operation of contradictory understructures of plot, as shall be seen in Chapter Three. The second is illustrative irony, which consists of the already noted existential and metaphysical vagueness in one's relationships with God and with others, and which also will be further explored in Chapter Three.

Three structural displacements have a vital effect on tone in

Nuevas andanzas and functionally transform the comic irony of the Lazarillo into tragic irony. The displacement of the nurturing female and the displacements of the arcipreste-esposa and the alguacil episodes disrupt the original structure and intention of plot. In the story of Cela's pícaro, the marriage of the protagonist and the establishment of a potentially fertile society which that marriage accomplishes, is eliminated. Instead, the end of Lázaro López's story focuses on the tearing apart of a potentially fertile society, symbolized by the pícaro's induction into an all male group, the army, and the lingering of a feeble, sterile society, symbolized by the pícaro's premature feelings of helplessness and old age. The third and most comprehensive difference in the mythic understructures of the Lazarillo and Nuevas andanzas is the displacement of the point of epiphany from the underworld to the overworld, and of the protagonist's subsequent rise to a fall.

By definition, Lázaro's maturation is converted into a descent, a reduction, and a sinking into the natural law of the wilderness. The epiphany, which sits, significantly, at the juncture of Tratados V° and VI°, provides an allegorical, literal and esthetic axis for the motif of the tragic ironic fall out of freedom into bondage. But the epiphany also contains the seeds of contradiction from which comes a denial of natural law through the identification of the pícaro with the phoenix-like shaman, as the discussion of the second esthetic understructure in Chapter Three hopefully will demonstrate.

Displaying two substantial geographical aspects (major and minor), the descent itself is a fundamental theme of Nuevas andanzas, pervading both the language and events of Lázaro's story. At various

times it assumes metaphysical, economic, physical, sociological or psychological dimensions. It operates as a part of every aspect of life and being in Lázaro's world. It also comes to incorporate some essential antitheses: heaven/hell, male/female, penetration/exit, ascent/descent, sanity/insanity, chaos/order and life/death.

The major and minor ascents and descents of Lázaro's life are related ambiguously to a cosmological structure in which Lázaro describes a bipartite universe composed of the heavens above and a valley of tears below. In contrast with this traditional view of things, the settings themselves actually depict an even older cosmological tradition, the animistic universe in which men and animals become gods and gods become men and animals. The existence of such a primitive dimension and the uncontrolled power of it, is suggested by images of a reversed world in which paradise is entered through a hole in the ground (the river valleys associated with Felipe and Federico) and hell is found at the top of a mountain or rock (the sierra of la pareja and los horcajanos). Similarly, its existence is verified by the multiple antitheses embraced in the theme of descent, and particularly in the analogy descent/penetration/transformation which underlines the initiatory quality of the events in Lázaro's life.

The ironic condensing of such oppositions yields three symbolic versions of two settings. Traditionally, these settings, the wilderness and the tree, play a significant role in primitive initiations. In Nuevas andanzas, an intensely creative influence is associated with (1) the high wilderness of the sierra, (2) trees or attics which are criss-crossed by branches or beams, and (3) rugged terrain around apertures in the ground, such as the mouths of caves or the ridges of

land above valleys. These are labyrinths, places of violence and chaos in which struggle the forces of life and death. Into such places Lázaro enters again and again, both during the course of his narrative and, he says, forever thereafter. To what end he is continually sent into the labyrinth we shall discover in Chapter Three.

CHAPTER THREE

INTERNAL ESTHETIC IRONY AND THE STRUCTURES OF ALLEGORY IN NUEVAS ANDANZAS

Allegory, one of the "most extreme attempts" at controlled meaning to occur in narrative,¹ plays a significant role in Cela's version of the Lázaro myth. Allegory may be defined as a method of meaning in which the author "explicitly indicates the relationship of his images to examples and precepts, and so tries to indicate how a commentary on him should proceed."² It is, then, "the particular method of saying one thing in terms of another in which. . .two levels of meaning are sustained and in which the two levels correspond in pattern of relationship among details."³

Intrinsic irony in the plot of Nuevas andanzas produces three sets of ambiguous and conflicting or competing elements. These are the basis for intrinsic irony in the allegory and character systems as well. The first and most important of the three sets is a pair of competing esthetic understructures out of which the narrator draws his inspiration for the creation of events in his life. The resultant narrative allegory, of course, is ambiguous. The other two sets of

¹Scholes and Kellogg, Nature of Narrative, p. 82.

²Frye, Anatomy of Criticism, p. 90. See also Scholes and Kellogg, Nature of Narrative, p. 107.

³Ellen Douglass Leyburn, Satiric Allegory: Mirror of Man (New Haven, 1956), p. 6.

contradictory elements comprise ironic structures of allegory and character. They give shape to the illustrative and mimetic impulses of the narrator as he tells the events of his vida.

The Basic Pair of Esthetic Understructures
and Related Contradictions

Differences and similarities between the mythic understructure of the Lazarillo and Nuevas andanzas have already been noted. (See Figure 3 above.) It has also been shown that Lázaro López eschews the formal balance and integrity that characterize the mythic and allegorical understructure of the Lazarillo. He chooses instead to separate allegory from myth and to endow the former rather than the latter with a symmetrical form. As a result of this fundamental dichotomy of thought and process, two esthetic understructures emerge. The first coincides with the mythic understructure used in the Lazarillo. It is characterized by a repetition, in Lázaro López's adolescence, of initiatory motifs taken from his childhood. (See Figure 4. See related Figure 11 below in Chapter Five.) It expresses the enactment of a complex, twenty-one year long initiation ceremony--a bipartite procedure which Lázaro says is merely repeated again in the second half of his life, thus rendering a sequel unnecessary and wasteful.⁴

The second esthetic understructure may be designated a ritual understructure, as compared to the mythic understructure just noted.

⁴The romance form of narrative is also an allegory of initiation, but unlike Nuevas andanzas, it emphasizes the heroic rather than the shamanic pattern. See Norman, The Hero, pp. 9-11, 38-41 and passim. Compare Eliade, Rites and Symbols of Initiation, p. 130 and passim.

BEGINNINGS

IDENTITY

Unas Palabras II°	Lázaro begins narrative, appears to be a figure of FERTILITY and IMMORTALITY.	1 RESURRECTION, DISRUPTION	Lázaro is released by <i>la pareja</i> , begins to search for the SUN'S BIRTHPLACE.	VI°
I (West)	Lázaro is given to the shepherds/goatherds and is abandoned by his real parents. He learns the difficult ways of churls (<i>locos</i>).	2 NURTURING	Lázaro joins the acrobats (also churlish) and learns their strenuous ways, again with great difficulty.	(East)
III°	<i>La cuadrilla</i> introduce Lázaro to tribe's <i>arbol de genealogías</i> , teach him LAW OF THE WEST: PICARDIA, CHAOS, LAWLESSNESS.	3 DISCOVERY OF OPPOSING MALE PRINCIPLES OF ORDER	Acrobats introduce Lázaro to the new <i>arbol de genealogías</i> (phallus); he falls in love with Marie. LAW OF THE EAST: DARWINIAN RATIONALISM, LAWFULNESS OR CONTROLLED CHAOS.	
	Julián el Loco murders his stepmother and father, two <i>criadas</i> (family, brides). He commits suicide, is torn to pieces (stabbed) by angry mob. Lázaro and Lumbrales are swindled during the symbolic feast of sausages.	4 SPARAGMOS	The acrobats Pierre, Violette, Madeleine, Etienne brutalize the dead body of <i>la mona</i> Pompadour and abuse Lázaro, Marie, the animals, <i>el niño ciego</i> .	

EXPERIENCE

IV°	Lázaro enters the river valley and finds peace with Felipe. FELIPE DISAPPEARS. Lázaro burries Felipe, climbs the sierra, goes	5 ESCAPE and RETURN:	Lázaro enters the river valley and finds peace with Marie and Federico. ABRAHAM REAPPEARS. Lázaro	(West) VII°
-----	---	-------------------------	---	----------------

Sunán el Loco murders his stepmother and father, two *criadas* (family, brides). He commits suicide, is torn to pieces (stabbed) by angry mob. Lázaro and Lumbrales are swindled during the symbolic feast of sausages.

4
SPARAGMOS

The *desobedientes* Marie, Violette, Madeleine, Etienne brutalize the dead body of *la mona* Pompadour and abuse Lázaro, Marie, the animals, *el niño ciego*.

EXPERIENCE

IV°

V°

Lázaro enters the river valley and finds peace with Felipe. FELIPE DISAPPEARS. Lázaro burries Felipe, climbs the sierra, goes berserk, enters the regions of the dead, escapes the cannibal host Nicolás, and meets *la pareja* (double loco).

5
ESCAPE and RETURN:
ULTIMATE DISCOVERY
OF DOMINANT SOCIETY
OF OSTENSIBLE
CELIBATES

Lázaro enters the river valley and finds peace with Marie and Federico. ABRAHAM REAPPEARS. Lázaro abandons Marie and Federico, climbs the sierra, gives up quest for home (true East), enters service of Roque (devil), meets Ceferino, the *Lazarillo*, La Paca, Librada (undramatized).

(West)

VII°

Lázaro's *pesadilla* reveals 1) ritual of blood, 2) Lázaro's shamanism, 3) image of phallic tree and women. Narrator dramatizes first true mother figure, Violette (whore). She is image of both death and sex, as the blue-eyed toad, the *celestina* Madeleine, and the shrew/virgin (hag) Marie.

6
DISCOVERY OF
FEMALE PRINCIPLE OF
ORDER: CHAOS OF
FERTILITY, BIRTH,
REBIRTH, RESURRECTION

Lázaro's spyings reveal 1) secrets of women's lure 2) ritual of Rosa's alchemical poodle, 3) prophecy of La Paca's fall. Narrator reveals Librada's annual fertility ritual as disclosed by *la camarera* at Rubí (Genoveva Rubio?) his first (?) whore. Ritual deaths/resurrections experienced by the *celestina* Librada and her alter-ego Genoveva.

VIII°

Lázaro's discovery and the interruption of his dream constitute a ritual death at the hands of *la pareja*. He passes between the two civil policemen into sexuality via his dream, then is caught or called back into reality (wakefulness).

7
COMPLETION OF
DIFFICULT PASSAGE
(RITE OF
CLASHING ROCKS)

Lázaro's 8-day journey to Madrid ends initiation: stealing of sandals and wine of the drovers, mastery of the tree, *sparagmos* of the kid, passing of *el toro colorao*, penetration of wall of the virgin. Lázaro is inducted; given an identity, parents; is sheared.

La pareja asks for Lázaro's identity papers, he has none, thus legally does not exist.

8

Lázaro ends narrative, appears to be a figure of STERILITY and DEATH, wifeless, wealthless, homeless. The editor replaces

Epilogo
Nota

	CELIBATES	Ceferino, the <i>Lazarillo</i> , La Paca, Librada (undramatized).	
Lázaro's <i>pesadilla</i> reveals 1) ritual of blood, 2) Lázaro's shamanism, 3) image of phallic tree and women. Narrator dramatizes first true mother figure, Violette (whore). She is image of both death and sex, as the blue-eyed toad, the <i>celestina</i> Madeleine, and the shrew/virgin (hag) Marie.	6 DISCOVERY OF FEMALE PRINCIPLE OF ORDER: CHAOS OF FERTILITY, BIRTH, REBIRTH, RESURRECTION	Lázaro's spyings reveal 1) secrets of women's lure 2) ritual of Rosa's alchemical poodle, 3) prophecy of La Paca's fall. Narrator reveals Librada's annual fertility ritual as disclosed by <i>la camarera</i> at Rubí (Genoveva Rubio?) his first (?) whore. Ritual deaths/resurrections experienced by the <i>celestina</i> Librada and her alter-ego Genoveva.	VIII°
Lázaro's discovery and the interruption of his dream constitute a ritual death at the hands of <i>la pareja</i> . He passes between the two civil policemen into sexuality via his dream, then is caught or called back into reality (wakefulness).	7 COMPLETION OF DIFFICULT PASSAGE (RITE OF CLASHING ROCKS)	Lázaro's 8-day journey to Madrid ends initiation: stealing of sandals and wine of the drovers, mastery of the tree, <i>sparagmos</i> of the kid, passing of <i>el toro colorao</i> , penetration of wall of the virgin. Lázaro is inducted; given an identity, parents; is sheared.	
<i>La pareja</i> asks for Lázaro's identity papers, he has none, thus legally does not exist.	8 INVISIBILITY	Lázaro ends narrative, appears to be a figure of STERILITY and DEATH, wifeless, wealthless, homeless. The editor replaces narrator, verifies Lázaro's disappearance.	<i>Epilogo Nota</i>

Figure 4. Mirrored Initiatory Motifs in the Mythic Understructure of Event in *Nuevas andanzas*

It is characterized, in fact, by formal rather than substantive symmetry. It coincides with a balanced structure of initiatory motifs based on tenures with the masters of deception, who are mutable or protean, and with the masters of order, who are immutable. The aim of the ceremony is Lázaro's physical (sexual) and psychological (ecstatic) maturation. (See Figure 5.) The central axis of the ritual understructure is formed by the chapters on death (Tratado V°) and love (Tratado VI°). The perfect formal symmetry of this structure is shown by the precise balancing of sixty-five pages each in the childhood and adolescent sections (I, III). Tratados I and IX°, though lacking the dramatic power of the episodes describing the twelve or thirteen central years of Lázaro's story, are used to heighten the theme of initiation and to balance the pattern precisely. Without Tratado I, the childhood section has only fifty-three pages; without Tratado IX°, the adolescent section has fifty-five pages.

The fundamental unit of experience in both the mythic and the ritual understructure is the initiation mystery itself. In initiations, the goal of the initiation masters is the transmittal of the tribe's sacred history. These elders, who become the teachers and guardians of the candidate, endeavor to explain or demonstrate to him the purpose and ways of man, who "is what he is because, at the dawn of time, certain things happened to him, the things narrated by the [tribal] myths."⁵ Like tragedy, in which one recognizes "a mimesis of sacrifice,"⁶ the ritual and mythic understructures of Nuevas andanzas

⁵Eliade, Rites and Symbols of Initiation, p. xi.

⁶Frye, Anatomy of Criticism, p. 214.

**Unas
Palabras**

ADOLESCENT CYCLE

Salamanca (West)

Tratado I

(Ledesma; 8 years)

MASTERS: shepherds and
goatherds (*agroikos*)

ISOLATION: Rosa abandons
Lázaro, dies

SACRALITY: dual nature
of goats and sheep

RITUAL DEATHS: chicken
pox (*fiebres*), beating
by the shepherds

ROBING RITUAL: Lázaro
assumes satyr-like
costume, sandals of
shepherd, hat of *el*
tísico (*bomolochos*)

TEMPTATION: emergence
of Lázaro's natural
picardía

ESCAPE AND ISOLATION

.....
(Indefinite time
lapse)
.....

Tratado III°

(Portuguese border,
Lumbrals; 4 years, 6 months)

MASTERS: *la cuadrilla*

CHILDHOOD CYCLE

Cuenca (East)

Tratado VII°

(Tagus River Valley, Cuenca,
Belinchón; one morning,
los años indefinite
time lapse)

OCTOBER WINDS: Abraham
issues the shamanic call,
sabotages the quest for
East

FLIGHT AND ISOLATION: re-
turn to the West, abandon-
ment of the quest

MASTERS: Abraham (*eiron*)
and Licenciado Roque
Sartén (*agroikos*)

SACRALITIES: history of the
dissolution of *la cuadrilla*;
picardía aroused; *Lazarillo*

CRISES: betrayals by
Federico and Ceferino;
Roque's miserliness

RITUAL DEATHS: in the inn
and bed of La Paca; im-
prisonment and service in
the pharmacy of Roque (Satan)

NEW MASTER BY CHOICE/
FATE
.....

Tratado VIII°

(Belinchón; indefinite
lapse)

PUBIC CYCLE: AGE 14-15
Central Spain, Salamanca To Cuenca

Tratado V°

(Sierra de Gredos,
Horcajo; indefinite
time lapse)

CRISIS: Lázaro
goes berserk on
the mountain

RITUAL DEATH: into
Horcajo and the
hovel of Nicolás

MASTERS: *los*
horcajanos
(*bomolochos*) and

Tratado VI°

(Tornavacas Pass,
Central Plain, Tagus
River Valley, Cuenca;
6 months, 1 month)

ESCAPE/RELEASE and
ISOLATION

QUEST: the true East

MASTERS: the
acrobats (*alazon*);
El Señor
Impenitente
Federico (*bomolochos*)

**Tratado
II°**

**Tratado
II°**

TEMPTATION: emergence
of Lázaro's natural
picardía

ESCAPE AND ISOLATION

.....
(Indefinite time
lapse)
.....

Tratado III°
(Portuguese border,
Lumbrales; 4 years, 6 months)

MASTERS: *la cuadrilla*
(musician-swindlers,
combination of *bomo-
lochos*, *agroikos*
and *eiron*)

SACRALITIES: *picardía*/
thievery; cosmogonic
myth of Bantabolín
and El Chino Jesusito

CRISES: murders and
swindle at Lumbrales

ESCAPE/RELEASE and
ISOLATION
.....

Tratado IV°
(Yeltes River Valley;
indefinite time lapse)

MASTER: El Señor Peni-
tente Felipe (*bomo-
lochos*)

SACRALITY: nature of the
landowner (Felipe) and
the lawman (Dolores, *el
guarda juardo*) and
their relationship

CRISES: theft of the
stew, the search, death
of Felipe

Central Spain, Salamanca To Cuenca

Tratado V°
(Sierra de Gredos,
Horcajo; indefinite
time lapse)

CRISIS: Lázaro
goes berserk on
the mountain

RITUAL DEATH: into
Horcajo and the
hovel of Nicolás

MASTERS: *los
horcajanos*
(*bomolochos*) and
la pareja (*agroikos*)

SACRALITIES: func-
tion of sacrificial
lamb; rites of
blood; shamanic
vision; visita-
tion of God/Satan

CRISIS: facing the
cannibal

RITUAL DEATH: the
dream, destruction
of the ant-boy,
reduction to a
skeletal state

DIFFICULT PASSAGE
in the clutches
of *la pareja*

Tratado VI°
(Tornavacas Pass,
Central Plain, Tagus
River Valley, Cuenca;
6 months, 1 month)

ESCAPE/RELEASE and
ISOLATION

QUEST: the true East

MASTERS: the
acrobats (*alazon*);
El Señor
Impenitente
Federico (*bomo-
lochos*)

SACRALITY: man's
dual natures—sex-
ual and spiritual,
pragmatic and idealistic

CRISES: abuse by
the acrobats; death
of *el niño ciego*

RITUAL DEATHS: fall
from the tree; into
Cruz del Bordallo
(paradise); chaos
of October winds
causes "fall" from
paradise

picardía aroused; *Lazarillo*

CRISES: betrayals by
Federico and Ceferino;
Roque's miserliness

RITUAL DEATHS: in the inn
and bed of La Paca; im-
prisonment and service in
the pharmacy of Roque (Satan)

NEW MASTER BY CHOICE/
FATE
.....

Tratado VIII°
(Belinchón; indefinite
lapse)

MISTRESS: the witch Tía
Librada (*eiron*)

SACRALITIES: *picardía*/
witchcraft, pandery,
identity

CRISIS: overthrow and
resurrection of the
witch

RITUAL DEATHS: into the
slaughter house of Los
Rubios; in the cemetery

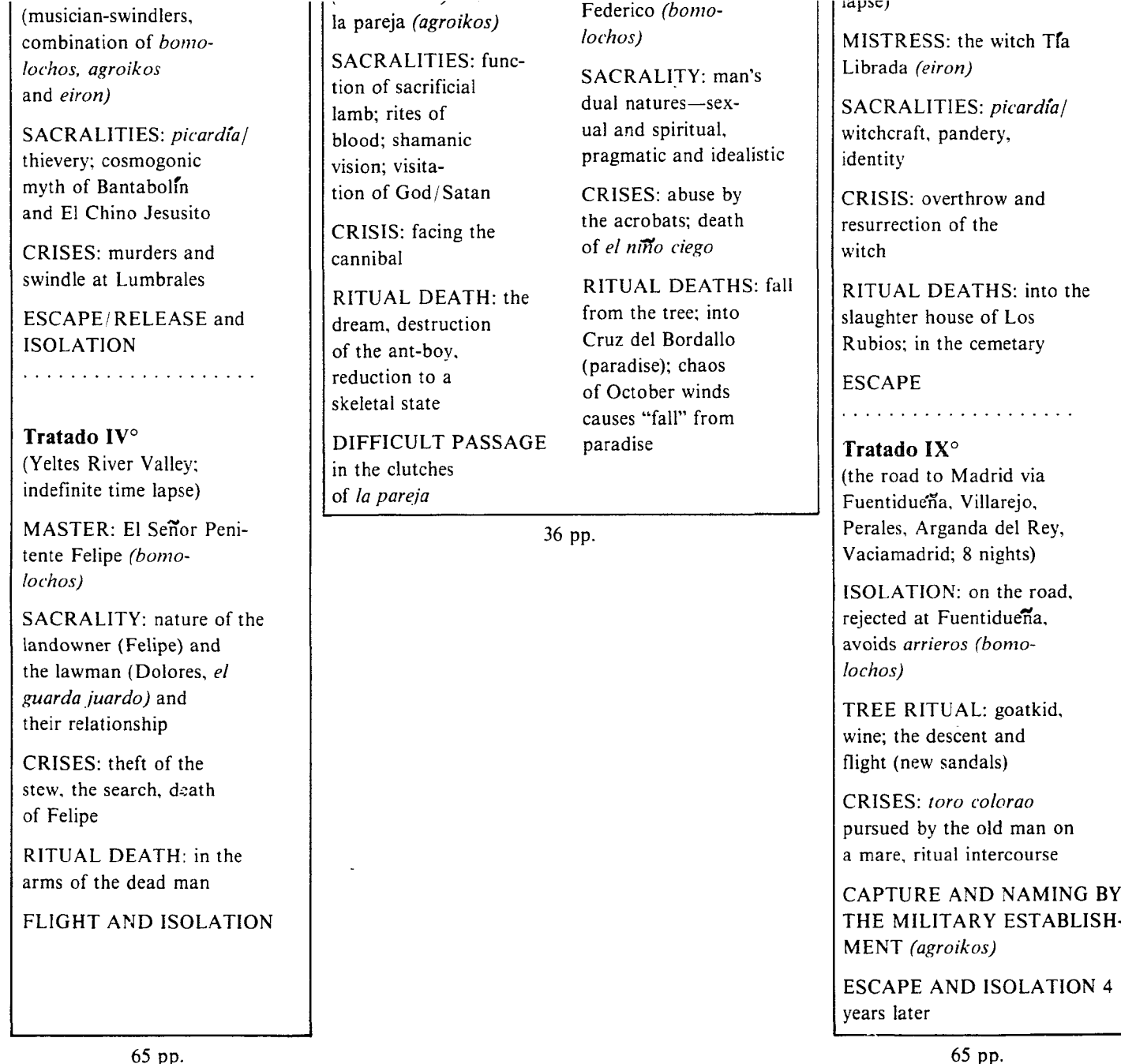
ESCAPE
.....

Tratado IX°
(the road to Madrid via
Fuentidueña, Villarejo,
Perales, Arganda del Rey,
Vaciamadrid; 8 nights)

ISOLATION: on the road,
rejected at Fuentidueña,
avoids *arrieros* (*bomo-
lochos*)

TREE RITUAL: goatkid,
wine; the descent and
flight (new sandals)

CRISES: *toro colorao*
pursued by the old man on



Epílogo
.....
Nota del Editor

Figure 5. Pattern of Initiation in the Ritual Understructure of *Nuevas andanzas*

are closely in tune with a feeling of ritual inevitability which is either undermined or reinforced by the demonic will and/or failings of the protagonist/narrator.

The ritual understructure itself contains the second set of ambiguous elements; they evolve from two mutually excluding kinds of initiation to which the pícaro is simultaneously submitted. One is a public initiation associated with the pattern demonstrated in Figure 4. It consists of the moral and sexual acculturation of Lázaro to adult society so that, after the completion of the tests and rituals of puberty, he is allowed to enter into the tribal sacralities of work, worship and sexuality. In Lázaro's case, however, the acquisition of adulthood is made ambiguous. Furthermore, because of the narrator's final, bitter insistence that God deprives him of wealth, wife, home and vitality, the ritual takes on a tragic tone.

The second initiation made (simultaneously) by Lázaro is an exclusive ceremony that sets the shaman apart from the tribe and endows him with the privileged status of spiritual leader of the tribe. His leadership is based on his unique ability to experience ecstasy--i.e. to be free and to behave like a spirit--and so to become immortal and transcend death. In Nuevas andanzas, shamanic ecstasy is a function of pandery, drunkenness and the ironic phallic thrust, the sole sources of fertility and vitality in the wilderness.

Puberty initiations, to which all of the tribe's youth are submitted, are equivalent to the civilizing of natural man through the displacement of his childish instincts and the inculcation of cultural values. The desired changes in the candidates are induced through a process of symbolic death and rebirth, in which they are collectively

taught to take on the spiritual and psychological attributes of the adults of the tribe--i.e. society.⁷ Thus at the end of his vida, Lázaro shows himself joining the army and becoming a God-fearing old man. He is apparently a reflection of his society and, like it, condemned to the all encompassing sterility symbolized by the soldier's and the senior citizen's poverty, wifelessness and flight wandering.

Shamanic initiations, on the other hand, consist of the isolation and testing of the exceptional youth. Generally, he has experienced the call of the gods or of the shamans and/or demonstrates some innate aptitudes--often signaled by the onset of a temporary insanity--and is thus proven worthy to enter into a peculiar and intense spiritualism:

The shaman or the medicine man can be defined as a specialist in the sacred, that is, an individual who participates in the sacred more completely, or more truly, than other men. . .an individual who succeeds in having mystical experiences. . .[and] is preeminently an ecstatic.⁸

In primitive shamanism, "ecstasy signifies the soul's flight to heaven, or its wandering about the earth, or, finally, its descent to the subterranean world, among the dead."⁹

The shaman's purposes on these ecstatic journeys are four:

- (1) to meet the God of Heaven face to face and bring him an offering from the community,
- (2) to guide the soul of a dead man to its new abode,
- (3) to seek the soul of a sick man carried off by a demon,

⁷Eliade, Rites and Symbols of Initiation, pp. x-xv.

⁸Eliade, Rites and Symbols of Initiation, p. 95.

⁹Ibid.

and/or

- (4) to add to the shaman's knowledge by frequenting higher beings.

Similarly, the purpose of Lázaro's flights and wanderings is also to make contact with the higher beings or masters of the absurd picaresque universe. This identifies his experiences as shamanic ecstasies, or temporary and impermanent deaths. His purpose in each instance is to appease, to guide, to retrieve and, always, to learn from the gods and spirits, whose real identities lie deep in the mythologies of Christianity and Graeco-Roman culture.¹⁰

A third set of ambiguous meanings (to be discussed in Chapters Four and Five below) is produced by the narrator's creation of a personal system of character types that ironically adapt the four traditional characters of comedy. Four father-figures evolve from the narrator's application of these archetypes in Nuevas andanzas. They are the masters of initiation who guide Lázaro's double education as adult and pícaro. The traditional types are (1) the wit or self-deprecator (eiron), (2) the butt or imposter (alazon), (3) the buffoon or mood enhancer (bomolochos), and the churl or mood decreaser (agroikos).¹¹ Traditionally, wit and butt are fundamental elements of structure or plot in comedy, romance and tragedy; the buffon and churl are elements of mood or subplot. In Nuevas andanzas no such clear distinctions are made; there is an ironic fusion of the four

¹⁰See below, Chapters Four and Five.

¹¹See Frye, Anatomy of Criticism, pp. 172-177, 195-197, 216-219 and 223-239.

types, structural elements also functioning as elements of mood and vice versa. In effect, Cela's narrator has chosen to express the "mythical patterns of experience" instead of the idealized patterns of comedy, tragedy or romance; he gives "form to the shifting ambiguities and complexities of unidealized existence."¹²

Generally, however, it may be said that events in Lázaro López's life revolve around a conflict between one or more of the three basic types of comic wits and an opposing butt. The wits of Nuevas andanzas are the pícaro; the landowner, also called the tísico; and the acrobat, while the butt is the lawman, also called the loco. Conventional comic or romantic (i.e. chivalric) wits fall into three main types corresponding to three of the father prototypes found in Nuevas andanzas.

The first, who has affinities with the apocalyptic aspect of the landowner, is a benevolent withdrawing and returning figure, such as a kind uncle, grandfather or father, a solicitous mentor or a good king. He may be the architectus or catalyzer of action in a comic plot. In Nuevas andanzas he shares many of the qualities and guises of the buffoon.¹³ The second type of wit is the tricky slave, who may also be an architectus. He appears as a wizard or a comic vice and is often identifiable by his use of disguises and trickery, sorcery or sleight-of-hand. Clearly, he is the ancestor of the pícaros Lázaro and

¹²Ibid., p. 223. Also see above in Chapter Two, p. 3.

¹³The buffoon of comedy may be clown or fool, musician or master of ceremonies, cook or parasite, messenger or jovial--even insane--host. In romance he is a pastoral figure, a nature spirit or sprite, a wicked or kindly giant or animal, a benevolent or cruel force of nature. He plays no part in tragedy, except for comic relief. See footnote 11 above.

Abraham. The third wit-type, who has affinities with the French acrobats Pierre and Violette, is generally a nondescript personality, the flat hero and heroine around whom gathers the new society or its promise. Pierre also displays qualities of the landowner, particularly in his apocalyptic aspect, and of the churl or agroikos, who is associated with the lawman. Structurally the acrobats take the role of tragic alazons who are toppled from the heights of power and grandeur by the wheel-of-fortune and the tragic flaw--in Pierre's case, a failure to learn war games so as to be a match for Prudencio, a kind of lawman.

By contrast, the butt of Nuevas andanzas is the relentless, merciless lawman, an extension and alter-ego of the landowner in his holocaustal aspect. The lawman, thus, is the black or insane villain, the cruel or pedantic father. He is a psychopathic murderer, a schizophrenic, an angry old man (senex iratus), a mean or vain braggart, a self-inflating martial hero (miles gloriosus), a wicked or tyrannical king, a usurping uncle or a jealous grandfather. Several times, he appears as a manifestation of the churl type, as well.¹⁴ Traditionally deposed and defeated by the wit in comedy and romance, the butt of Nuevas andanzas is both in partnership and at war with

¹⁴The buffoon's antitype, the churl derives his churlishness either from his rustic background (i.e. lack of sophistication) or from his sour disposition. He is the gull, the straight man, the solemn or inarticulate character; he is killjoy or miserly host, snob, prig, or sulk; he is the plain dealer or refuser of festivity, the outspoken advocate of a desirable code, the railer or malcontent. Or he may be simply a country bumpkin, country squire, shepherd or other rustic figure. In romance he is a practical fellow, the dwarf with his bag of needments, the jester or fool licensed to show fear or make realistic comments, the knight's bearer of arms, the king's squire. See footnote 11 above.

the landowner, and so is suicidal. He is victorious over the acrobat, and so represents the holocaust. He is defeated only by the pícaro, who he in turn kills or castrates; but the pícaro, unlike his opponent, is endowed with the shaman's skills of immortality and survival.

The four competing scenarios that figure into the pícaro's dual initiation as adult and pícaro likewise reflect two major themes--sexuality and shamanism. Each is proposed as a key to immortality and cultural fertility and are interrelated in that the shaman of the picaresque wilderness is the one who renews the universe by pandering objects of fertility in the midst of sterility. Both themes recur throughout the esthetic, intellectual and mimetic levels of the work. They are symbolically expressed in the repeated scenarios of (1) the tree, a male symbol; (2) the copse or garrett, a female symbol; (3) the river valley, a place of apocalypse; and (4) the mountain, a place of holocaust.

Allegory in the Mythic Understructure

At one level, the system of narrative allegory in Nuevas andanzas emphasizes Lázaro's advancement from innocence and childhood in the West toward knowledge and adulthood in the East. The west, dominated by the spectre of one of Spain's oldest cities, Salamanca, and by El Penitente Felipe, "un hombre de la ciencia" (p. 74), is associated by the narrator with the medieval spirit and institutions of Old Castile. It symbolizes both the protagonist's pre-adolescent life and the Spanish Middle Ages. The east, dominated by Cuenca (La Mancha) "con. . .su gobernador y su obispo," El Impenitente Federico (p. 118), is associated by Cela's narrator with New Castile, the

Spanish Renaissance imagination and the exploits of Don Quixote. It symbolizes both the protagonist's adolescence and the Spanish Golden Age. When the narrator says that his life after the close of his narrative is a mirror-image of the narrative, he implies that he perpetually oscillates between the medieval and the Renaissance spirits, the West and the East, without ever really escaping into the true East (France, the Enlightenment, or the modern world).

Two crucial moments occur at this level. The first constitutes a pseudo-climax which falsely promises a romantically happy ending for Lázaro's story. It is located at the opening of Tratado VI°, with which the third section of mythic understructure begins. The second, located at the beginning of Tratado VII°, provides a tragic climax instead, its cathartic effect heightened by the preceding false turn of events in Tratado VI°.

In the first crucial scene, it is dawn, just after Lázaro has been unexpectedly released by la pareja:

Miré para los montes por orientarme, pero como el paisaje tan desconocido me era, . . . decidí guiarme por el único ya viejo para mis ojos que en torno mío había, que era el sol, y así pensando me encaminé hacia donde salía, quizá por ver el lugar de su nacimiento, quizá también por apartarme de aquel pueblo de mal recuerdo que ya quedaba hacia el poniente, medio confundidas sus chozas con el pardo y estéril terreno. (P. 104)

Lázaro, having survived both his grief over the death of Felipe and his narrow escapes from Nicolás and the police, wants to live. Having discovered in his mountaintop vision his potential creativity in the midst of a depleted world, he chooses to live in the East. As he looks eastward, the troupe of acrobats wait up ahead to teach him vital lessons of survival, and perhaps even prosperity, in a Darwinian wilderness. Behind him, westward, the decaying huts of Horcajo are now

almost indistinguishable from the earth to which they and their inhabitants--"un grupo de hombres y mujeres que parecían como desmedrados y temerosos" (p. 97)--seem to be returning.

Lázaro's departure from Horcajo evokes a similar scene, found at the end of Tratado IV°. In the scene he begins his ascent to epiphany on the Sierra de Gredos after burying Felipe at its feet: "Eché a caminar, y desde unas peñas me volví para ver el sitio donde Dios quiso dejar a mi malaventurado amo. La tierra estaba removida, por allí debajo nadie diría que quedaba un hombre. . ." (p. 94). Both images follow la cuadrilla's metaphoric burial of Lázaro at the end of Tratado III°, when they rob and desert him in Lumbrales. It seems "un pueblo sin aliciente" (p. 68) after his raucous four years with the musician-swindlers.

The West: Salamanca

Each of the three images of dust returning to dust marks the passing of one of the three cultural institutions which define Lázaro's life in the West. The demise of home, society itself in the dependent's first experience, is expressed in the sinking of Horcajo into the earth in the shadow. School, likewise, has passed out of Lázaro's experience with the death of Felipe. The church disappears on the fall of la cuadrilla at Lumbrales. Ironically, Lázaro does not leave the church behind as he left Felipe, cold and dead, but rather is himself abandoned without protection, without justice, while the church itself dies and is reborn in a radically different form that demands a new conceptualization of God and man.

La Cuadrilla: the Church. The dissolution of la cuadrilla at

Lumbrales apparently ends Lázaro's superstitious affiliation with God and the Christian church. It is a relationship that begins just after Lázaro abandons the shepherds and heads into the world for the first time. After a symbolic reawakening to the sound of la cuadrilla's music, the first ever heard by Lázaro (pp. 42-43), he begins to participate in the ironical ecclesiastic rituals which characterize events with these masters.

Having interrupted the three musicians' Bachanalian, breadless communion, Lázaro is asked by the flutist Señor David about his origins. Answering satisfactorily that he is from Ledesma, Lázaro is offered wine and an opportunity to learn "la sabiduría de la música" (p. 46). He is then formally introduced to an ironic God-the-Father-and-Son and to his oldest companion, an anti-Christ who is also Thomas, the Doubting Disciple, and who symbolizes the great Void (nada):

El que así me habló me dijo que su nombre era él del rey David y su apellido él de un fabricante de clavos que se llamaba Andrade y que había sido su padre, pero que el vulgo, ignorante del árbol de las genealogías, se limitaba en el mejor de los casos a llamarle el señor David y en el peor, Carneiriño blanco--que en su lengua, que era la gallega, significaba carnerito blanco--, mote que acataba por modestia y para hacer sacrificio. (P. 46)

.
--Este--me dijo señalando al del fagot--es él que me sigue en edad y en saber, y se llama Tomás de nombre, como el apóstol que dudó de la verdad, y Suárez de apellido, como su madre, que no recuerda él que tenía el padre. Toca el fagot, conoce el lenguaje de los pájaros, entiende la ciencia de las estrellas, saca fuego de dos palos, y a pesar de sus barbas da todavía unos lucidos saltos mortales. Nadie--añadió con gran lujo de misterio--sino el Sumo Hacedor que todo lo dispone, la madre que lo parió y que lo bautizó, nosotros a quienes nos lo dijo y tú, a quien te lo decimos, sabe que su verdadero nombre es el tan noble y hermoso de Tomás Suárez, y las gentes, por ignorancia, le llaman Cachimbo, nombre que nada significa. (P. 47)

The deceptiveness of this divine master of ceremonies (Christ) becomes apparent in his definition of Tomás's popular name, Cachimbo. In

addition to the connotation of nada attributed to it by Señor David, Cachimbo is a dialectal word used in Central and South America to denote (1) a hole dug on the seashore for drinking water, (2) a tobacco pipe, and (3) the national guard (contemptuously). These images are associated with the lawman or loco prototype (agroikos) of Nuevas andanzas.

The violinist Abraham, "a quien el jefe hacía a todas luces menos caso" (pp. 48-49), introduces himself as a symbol of hunger and want, an ironic alter-ego of the Biblical Abraham, who represents unquestioning faith:

me dijo que su nombre era Abraham y que el arco que en la mano llevaba era como el hambre, que hacía cantar las tripas, con el mérito, que el hambre no tenía, de que sacaba ruidos y sonidos de tripas muertas y secas y no de estómagos aún húmedos, aunque moribundos y aburridos. (P. 49)

As Abraham begins the parable of his alleged grandfather Bantabolín and "el chino Jesusito, que tenía pacto con los demonios de lo profundo" (p. 49), he is interrupted by a mock flood: "un nubarrón. . .descargó sus aguas con tal brío que mismo parecía toda la tierra un tambor" (p. 49).

Significantly, an ambiguous fourth musician is introduced in this image; the drummer (thunderer) is subtly presented as a possible ally (or enemy) of the rain-maker Abraham. Furthermore, Abraham's "casket" (arco/violin; ark) and the deluge are associated with (1) the Old Testament and Graeco-Roman floods of destruction/rebirth; (2) the birth of the new society in the form of the hero;¹⁵ and (3) the myth of Perseus, a picaresque son of Zeus, the thunderer. Perseus slew

¹⁵Frye, Anatomy of Criticism, pp. 198-199.

Medusa, who symbolizes holocaust and castration.¹⁶

The story told by Abraham is an ironic cosmogonic myth that explains the Holocaust, the event that marks the beginning of time in the wilderness. It tells of a grotesque, bitter world controlled by competing demonic wills through whose powers the natural forces of renewal are destroyed and redemption is made impossible. The story plays curiously on the myth of John the Baptist and Herod Agrippa, husband of Herodias and stepfather of Salome, at whose urging Herod orders the decapitation of John. Like John, who was a precursor and herald of Christ and so represented His kingdom in the wilderness, Bantabolín is viceroy or king's representative in the Indies (America, the West). Also like John, who openly opposed the debaucheries of Herod's court, Bantabolín engages in single combat with the diabolical Chinaman. But in Abraham's version, the seductive woman is an innocent victim rather than the cause of murder.

When Jesusito sees that he is being overcome, he spits acid on his opponent's head, "que tal veneno tenía por saliva" (p. 50), and sets Bantabolín's hair ablaze. Thus he reveals himself to be a fire-breathing serpent or dragon. Having stunned Bantabolín with fire, the deities' own weapon,¹⁷ Jesusito strikes twice with his sword and beheads the Viceroy. When he shows the staring, grinning head to his innocent wives, Esmeralda and Sirena, they die instantly as a punishment of the treachery that has left the Indies without a governor.

¹⁶See Edith Hamilton, Mythology: Timeless Tales of Gods and Heroes, 37th authorized reprint of a hardcover edition published by Little, Brown and Company (New York: The New American Library, Inc., n.d.), pp. 141-148. And see below in Chapter Four, p. 233.

¹⁷Frye, Anatomy of Criticism, pp. 145-146.

Jesusito (Herod) is left wifeless (i.e. celibate, a sign of castration). In contrast to the Biblical version of the tale, there is no allusion to the savior-king who will oppose the death-dealing forces of the universe. Instead, Satan and Christ, the sorcerer and the savior, the tyrant and his sacrificial victim (pharmakos) are presented as one and the same mutually suicidal system, thus reenacting the most ironic of all cultural myths--the self-sacrifice of the savior-king.¹⁸

For the next four years Lázaro learns the buenas artes of solfa (a play on "music, musical annotation," "a sound beating or drudging," and "conversation") and the malas artes of luring, butchery, swindling, brawling, groveling and free spending (pp. 51-54). When Lázaro is about twelve years old, he and his three masters begin their last adventure together at Lumbrales. The episode, a bitter parody of the crucifixion of Christ and its representation in ecclesiastical ritual, turns on the sacrifice of four victims.

The first is the family of four hung by Julián el Loco. They are an ironic, multiple Christ-figure whose crucifixion on the beam or rafters of Julián's house foreshadows the overthrow of Señor David and the subsequent demise of la cuadrilla. The second victim is Julián himself, an ironic Judas, who commits the murder then seeks payment from his victim's counterpart, Señor David. Julián dies of rage (locura); his corpse and house are then ravaged by la cuadrilla and los lumbraleños, foreshadowing the sparagmos or emasculation of the pícaro Abraham by his enraged victim Señor David. The third victim

¹⁸See ibid., p. 148.

is the village, who willfully sacrifice their winter's supply of sausages in a parodied communion of blood. Afterward they listen to Señor David's ironic sermon and are tricked into making a monetary offering in the cause of the soldier's orphan, Lázaro. The fourth sacrifice is the undramatized one of la cuadrilla; their dissolution is apparent only in the musicians' abandonment of Lázaro, who faces the angry lumbraleños in a mock sparagmos of innocence.

Felipe: the University. The death of Felipe similarly marks the end of Lázaro's affiliation with school as Lázaro leaves behind the vestiges of childhood and prepares himself for adolescence and adulthood. With Felipe, Lázaro's education parodies the methods and concepts of both science and the humanities.

Felipe is both a naturalist (biologist) and an astronomer, professions associated with Tomás Suárez and his alter egos Don Roque, the pharmacist, and Don Julio, the psychotic physician who tries to poison Genovevita (Tratado VIII°). The comical Felipe espouses spurious medical tenets, basing his claims on the authority of King Solomon, who is later associated with Don Julio's enemy, the witch Librada, rather than on the authority of Hypocrates (p. 71). Ridiculed by other astronomers, Felipe cites the North Star as the center of the universe (solar system); uses only his fingers as instruments of measure; and studies the science of astronomy in geography books (p. 72). He has discovered innumerable stars only to lose them, "de. . .habérselos tragado de nuevo la misteriosa sombra del más allá" (p. 72). He assigns each star its own exotic name derived either through instant recognition, according to the star's

personality, or in a superstitious ritual involving the chanting of "cinco gloriapátris seguidos sin respirar, como si tuviera hipó" (p. 72).

If Felipe's scientific mode is marred by superstition and subjectivism, his humanistic mode is characterized by dogmatism and impracticality. His teaching method parodies Socratic dialogue, in which the teacher subtly poses weighty questions of philosophy that elicit debate on an issue. Felipe's statements and queries constantly elicit from Lázaro only an agreeable, affirmative response ("Sí, señor", pp. 70-76). In only one instance does Lázaro question one of Felipe's propositions, the theory of the transmigration of souls; the result is an outburst of emotional threats that Lázaro likens to a sermon (p. 75). "--Así me gustan a mí los mozos," Felipe says after Lázaro's apology, "sencillos y respetuosos con sus mayores" (p. 76). Thus the lesson taught Lázaro is obedience and compliance rather than intellectual curiosity or pragmatic ethics. The narrow limits of Felipe's powers of reasoning become apparent when put to the test of reality, resulting eventually in his death.

The East: France

Lázaro's journey through the world is, at this level, an allegory of society's process of self re-creation. Lázaro's decision at Horcajo to go eastward into adulthood is a choice to leave childhood and enter the process of sexual renewal. From this point on, he is taught and tested in the conflicting ways of adult (i.e. spiritual/sexual) society. He begins to conquer his infantile impotence first, in the presence of the provocative Violette and the virile Pierre.

Under their influence he falls in love with Marie and, though inexperienced and unsuccessful, apparently wants to seduce her (pp. 113-114).

Depicted as free thinkers and foreigners, the acrobats seem to belong neither to Old Spain nor to New Spain, though they travel freely through the land, demonstrating and selling to the crowds their skills and eastern way of life. Inherent in the image of acrobats, with their "falta de constancia" (p. 116) and their practiced contorsions (p. 105), are two concepts relevant to the significance of this group of characters. The first is found in their defiance of a fundamental natural law, the law of gravity that limits humankind to the "pardo y estéril terruño." In order to overcome natural law, which is the old or medieval laws of western society, Lázaro too must learn to make the symbolic leap of faith associated with the tree ritual.

The second concept is inherent in the erotic springing, bouncing and leaping at which the acrobats are expert. The motif of controlled disorder is repeated in the marriage of Pierre (strength, will) and Violette (desire, whimsy). Once Lázaro can learn willfully to control gravity as he falls from the tree (phallus), he too will become a man like his ideal, Pierre (p. 111). Tranquil and cruel, the acrobats have learned to survive and to remain fertile through self-control and an unsentimental shrewdness of natural reason ("la gramática parda," p. 117). Overturning the old laws of sentimentality and sexual sterility that abound in the West, the acrobats adhere to the Darwinian laws of survival of the fittest and the most abundant. They have no pity on the weak, the dead, the dying or the uninitiated.

Unlike the other characters in Lázaro's story, the acrobats

allegedly come from the true East (i.e. France) and have learned to impose rational order on the absurd doctrines of faith which operate in the West (i.e. Spain). Unlike other masters, the acrobats are honest--they do not steal (p. 107). Their language and habits are unintelligible to Lázaro and his compatriots because, expressing classical order and rationalism, they do not pertain to Spanish culture (i.e. natural law). In fact, in Spain all the French are branded as cultural and religious heretics (p. 111). Pierre, a figure of machismo, contrasts with the cunning, wifeless Abraham; with the cuckold Señor David; and with the misogynous Tomás--all of whom represent the West, the old ways. The acrobat clearly represents the Renaissance promise of a new and fertile society based on action and the powers of the individual, just as Simon Peter may be said to represent a new order of salvation-by-works that countermands the doctrine of salvation-by-faith-alone of the Old Testament patriarch, Abraham.

The fundamental difference in the new law of works (adulthood, responsibility) and the old law of faith (childhood, gullibility) is found in the separate rituals of testing to which Pierre (Peter) and Abraham submit Lázaro. Under the western laws of Abraham, Lázaro is required to pass a test of blind faith in his master: the old violinist tells his new apprentice the preposterous story of Bantabolín and asks him to believe it. Lázaro points out the function of this tale in their relationship and of similar statements in the old society:

A mí aquella historia del abuelo del violinista no me pareció demasiado verdadera, bien es cierto, pero como el hombre parecía que gozaba en contármela y en la vida bastantes embustes mete uno

para que no aguante los de los demás, hice como que me lo creía, cosa que él me agradeció y a mí no me causaba ningún trabajo y me repartaba alguna que otra sardina ahumada, algún que otro trozo de cecina y algunos pedazos de pan de gratitud. Dios dispone las cosas de forma que los hombres de buena voluntad se ayuden los unos a los otros. (Pp. 50-51)

The tale of Bantabolín is an article of faith to which the initiate must respond favorably if he is to enjoy the rewards of the organized body of the faithful.

The tale itself is cleverly adorned with exoticisms and puzzles that make it sound like a false article (Lázaro's vida ultimately proves its validity). Consequently, it breeds deception rather than belief. Western or medieval society is thus depicted as a system of mutual liars and self-deceivers under the thumb of an ironic God who is nothing more than a lowlife (p. 45), a many-faced and vicious swindler. But under the eastern laws of Pierre, Lázaro is required to pass a test of faith in himself: he must learn to believe that he can successfully complete the leap from the tree before he can accomplish it.

The Mock Romance. Though Lázaro remains with the acrobats only six months and never learns to master the tree (phallus), the Frenchmen fill him with a new vigor and self confidence that precipitate a radical psychological transformation once the border of East and West is reached. At this point he ceases to think of himself as a child and begins to assert his desire for Marie and for paradise. His new assertiveness, steeped as it is in chivalric values, precipitates a crucial choice in his life. This choice constitutes the tragic climax of the mythic

understructure.

The crucial moment occurs about seven months after Lázaro makes the choice between life and death at Horcajo. Near the beginning of Tratado VII°, Lázaro has a fateful encounter with his old master Abraham and now must choose between the life of the body, experienced with the French acrobats, and the life of the spirit, experienced with Federico. This meeting occurs at a significant moment in the moral development of Lázaro, a process best observed in the relationships of Lázaro and Marie and Lázaro and Abraham.

Lázaro's initial attraction to Marie is ambivalent: unpracticed in the ways of love, he responds to her both as a woman and as a symbol of the spirit. Although he receives "un golpe criminal" (p. 113) the first time he attempts the rite of the tree, he awakens to find himself, prostrate and half naked, with Marie:

me encontré cuando Dios quiso volverme a la vida molido y doloroso como un Santo Cristo. La señorita Marie me limpiaba las magulladuras con saliva y con agua de colonia: estaba sonriente, pero tenía los ojos como de haber llorado. Su voz era dulce como la miel.

.

El cuerpo me seguía doliendo, pero me encontraba muy bien. Estaba como enfermo, pero también como descansado. Tenía ganas de dormir y, sin embargo, quería seguir despierto, prefería seguir mirando para la señorita Marie. (Pp. 113-114)

In the scene, which is described in sensuous images suggestive of both the Resurrection and sexual intimacy, Marie confides to Lázaro that she is a virgin and neither the wife of Etienne nor the real mother of the blind triplet. She complains of being unloved, but Lázaro stifles his impulse to tell her that he loves her (pp. 114-115).

The ambiguous role of Marie, who is both a potential bride (a whore, young Magdalene) and a potential mother (the Virgin), is central

to the spiritual allegory¹⁹ that dominates the second half of the mythic understructure. The movement of allegory at this level achieves a strong sense of esthetic cohesion because it parodies the plot movement of the romance, a chivalric narrative form based on the adventures (agon) of the hero-king as he strives to create and maintain the noble society.²⁰ The character of Marie combines aspects of both the "lady of duty," who is often the queen mother, and the "lady of desire" who is usually enamoured of the hero.²¹

Lázaro himself begins to acquire attributes of the hero just after the acrobats arrive in the eastern part of Spain, La Mancha, near the city of Cuenca. It is September, but still unusually warm. The sound of a river is heard nearby. Unexpectedly, Federico appears and bids them welcome to his lands; he appears to be clown, shepherd, king, priest, blind prophet:

sus negros lentes ante la mirada, su rostro pulido y
afeitado. . .con la cabeza alta como un rey, . . .al principio
pensé si no sería el mismo señor obispo, que tal guisa se
disfrazaba para mejor. . . tratar a sus ovejas. (Pp. 118-119)

He questions them about the song of the mirlos and reeds (cañas) along their road (p. 119). Alienated by the materialistic attitude of the acrobats, Federico leaves abruptly. As if by magic, a gypsy on a burro appears, "como. . .un escudero del impenitente señor del bien" (p. 122).

The gypsy's presence and words reinforce the image of Federico's chivalric idealism and recall Felipe's fond recollection of

¹⁹See MacQueen, Allegory, pp. 2-5.

²⁰Frye, Anatomy of Criticism, pp. 186-189, 192-195.

²¹Ibid., pp. 195-196.

a poetic "veterinario de Cuenca" (p. 73). The gypsy describes Federico as "un hombre de bien, amparo de los tristes y amigo de los pobres y desgraciados" (p. 120), an omniscient philanthropist who gives away everything he has:

--¿Y qué da?

--Lo que no le piden y lo que ha menester él que sufre: consejo al errado, manjares preparados por su misma mano al hambriento, abrigo al desabrigado. . . . (P. 121)

Don Federico is not only a priest-king but also a magician and wizard who can make Lázaro's dreams come true.

Under the powerful spell of Federico and his quixotic lands Lázaro undergoes a personality change. That night, he keeps a moonlight vigil, preparing his spirit for its first adventure, his escape from the camp of acrobats. His nervous striding back and forth are indicative of the inward disordering that is occurring (pp. 122-123). The river and moon reflect his awakening sense of poetry, his psychological depression and his enchantment (p. 123). This new sensitivity erupts into action and language: he talks to and caresses Colosse and Ragusain, who seem to share his enchantment, and later he gives Marie his arm "como un novio" as they walk away from the camp (p. 125). Lázaro has become a gentleman, a knight, a caballero (p. 124).

In the warm, copious atmosphere of Federico's villa, Lázaro and Marie thrive both physically and emotionally (p. 128). Their ambiguous love relationship is momentarily sublimated in the cult of the blind child. In the prophetic naming and baptism of the infant, Federico establishes a new family:

--Este caballero--nos decía [sobre el niño]--es hijo de nosotros tres, y a él todos como padres nos hemos de dedicar.

Sus tíos Colosse y Ragusaín--añadía de broma--ya irán sabiendo poco a poco sus deberes. (P. 128)

This ironic new society is founded on the nurturing of an infant martyr by a dying church for a dying race. Lázaro's role, like Marie's, is that of responsible adult and cult priest, parent and spiritual protector, sexual member and celibate.

But one month later, the child dies, removing the powerful barrier that has blocked the sexual evolution of Marie, the Magdalene. Almost immediately, Abraham reappears, and Lázaro departs westward. As in the romance form, it is apparently no accident that the same autumn winds presage--or cause--these three events. The prophetic death of the child and Lázaro's flight from Cruz del Bordallo, the narrator points out, are ordained by "la disposición divina" (p. 130). The child's death functions ironically in the two levels of allegory. It is a liberating act of fate that permits Marie to be viewed as a sexual heroine and potential bride; yet when viewed as part of the spiritual allegory, it is an act of universal bondage that destroys all hope for salvation because it cuts off the road to Calvary. Lázaro's departure likewise has a tragic and an ironic interpretation.

The role of fate, which becomes absolutely crucial to understanding at this level of allegory, is inextricably bound up with the relationship of Abraham and his old friends of la cuadrilla; but in the final analysis, it remains ambiguous. Abraham is the very musician who imitates, and therefore, according to traditional symbolization, controls the winds (p. 49).²² Furthermore, he is the only musician of la cuadrilla who does not play a wind instrument, for his talent is

²²Norman, The Hero, p. 56.

natural, a divine gift that sets him apart: he needs no instrument to wind and uses only his mouth. As the incident of the deluge shows, he may also be a manifestation of Zeus or "the great activator," who releases the waters of the unconscious and hurls the thunderbolt of awakening.²³ Later, in the persons of Librada and/or the four of clubs, he either stirs up or responds to the winds of passion that accompany her yearly invocation of sexual power and fertility. It is unclear whether he is possessed by or possesses the demon gods and powers that rule the wilderness.

It is Abraham, we should note too, master of the winds of chaos and hunger, who finally overcomes Señor David and Tomás Suárez to get the proverbial treasure traditionally associated with fertility in the land. The treasure functions ironically at this level of Lázaro's story because, used to buy a casket (arco) of colored ribbons and papers, it becomes Abraham's new instrument of illusion. With this device, Lázaro is wrenched from an earthly paradise in the arms of the budding shrew and in the hands of the jealous father. Precipitating the dissolution of the band of musicians, Abraham's usurpation of power at Lumbrales establishes a new, fractured social order composed of warring factions. On the one hand, Abraham and his picaresque allies seem to dominate the roads and crossroads of Spain. On the other hand, Señor David, Tomás Suárez and their counterparts apparently dominate the rivers, valleys, hills and sierras. As we shall see, the demonic nature of Tomás Suárez and the schizophrenic personalities of Señor David are radically connected to the deceptive

²³See ibid., pp. 14-19, 87-95.

nature of things in the West.

The Ambiguous Nature of God and
Man in the Mock Romance

Lázaro's meeting with Abraham, like the myth of Bantabolín, supports the image of man as the pawn of allied but contradictory forces in the universe. In a rich parody that fuses the motifs of the return of the long lost king or wizard of romantic epic, the destruction of Sodom, and the return of the Prodigal's Son, Lázaro meets Abraham in the fields one morning. The boy is searching for Don Federico's horse, Trastamara (a name connoting chicanery and chaos), who has broken out of his stalls for another spree in the wild. They are near the caves where Lázaro earlier met Don Federico and began his spiritual transformation into the mock hero of his own tale.

Lázaro's first sight of Abraham ironically evokes both the pillar-of-salt image associated with Lot's wife at the destruction of Sodom (Genesis 19: 1-26) and the magician motif of Romance:

Cuando le vi me quedé como espantado, y de no haber sido que
él me reconoció y me llamó por mi nombre y a grandes voces,
seguro estoy que allí me hubiera quedado plantado como una
estatua. (P. 131)

Though comically reversing the roles of prodigal and son, the initial conversation of Abraham and Lázaro turns on a theme of lost wealth, suffering, repentance and reconciliation (pp. 131-133). Thus the reunion of Abraham and Lázaro, carrying the weight of the myths which it parodies, seems inevitable. Now hoary with age, Abraham, who once bore an "arco de hambre," has become the undisputed patriarch, the apparent father of nations as promised by God. His new status is symbolized by his white hair and the casket of illusion, the ironic

ark-of-covenant (arco) he now bears.

Lázaro neither denies Abraham's sovereignty nor tests his authority but, like an obedient son, seems to deny his own desires by cooperating blindly in the swindle at Cruz del Bordallo. Even when Lázaro sees Abraham clearly as a devious confidence man, he is prevented somehow from acting to stop Abraham's disruption of paradise. Rather, he seems curiously unable to see himself as a powerful agent of truth whose single word could subvert the scheme to swindle Federico. He dully delays in his search for Trastamara (pp. 134-136) and, though arriving in time to prevent Abraham's escape with Federico's treasury, declines to disillusion Federico by speaking out against him (p. 137).

The result is that Lázaro's union with Marie is prevented and his potential identity as a husband and father is destroyed like Sodom. The ironic hero and wayward son begins a demonic journey that leads both homeward (i.e. westward) and into a world of parodied chivalric values. Lázaro leaves Marie in the house of the old king-turned-lover and sets out to seek his misadventures (desventuras) on an ironic quest that leads him, first, to la corte but forces him, ultimately, to repeat over and over again the act of flight (nuevas andanzas).

Lázaro's apparent choice not to act--or his mysterious inability to overcome the magic of Abraham--like his newly learned mastery of the horse (p. 136), emphasizes the narrator's parody of both the Biblical myths of Sodom and the Prodigal's Son, as well as the universal myth of the chivalric hero. The destruction of Salamanca (Sodom, sexuality) in the person of her name bearer is not

based either on the triumph of justice or on the righteous indignation of God before the perversions of humankind. It is based instead on injustice and the perversion of righteousness by a jealous, destructive and duplicitous god who looks with hatred on the family and on heterosexual relationships, calling female sexuality an abomination.

Fittingly, Lázaro's return to the West does not bring forth the fatted calf. For it represents neither a triumph of the soul--though which society is made stronger and more fertile (stable)--nor a responsible movement out of bondage and poverty into freedom and wealth in the house of the prodigal. On the contrary, Lázaro's return to the West mimics the calculated flight of the pícaro. It is a vaguely predestined and incongruent regression to the orphanage, to Nod ("flight wandering"), and to the sexual ambiguity of childhood. Lázaro is the pícaro, the unheroic and undeveloped hero who thus re-assumes the role of ironic scapegoat in an ambiguous master-servant relationship both with Abraham and with the cruel fathers and false mothers of the dying West.

Unlike the true hero of romance, Lázaro's role in the turn of events is not unquestionably a function of destiny, fate or providence--despite all of his disclaimers to the contrary. Nor is the pícaro's role that of the perpetuator of noble, vital values, for which only Pierre provides a possible model. Lázaro never returns to reclaim his bride and the treasury, never heals or replaces the ailing king (p. 129). Empty and inglorious, Lázaro's is not even the heroic but impractical vision of the truly noble mock hero Don Quixote. Unlike the foolish Quixote, Lázaro López declines to attack the

bereaved, armless windmills of Cuenca,

sus torres inmóviles y gordas como espantosas, como inmensas mujeres muertas, en cuyos vientres viviera ese mundo maldito de las gentes sin conciencia que visten su alma de luto para asistir a todos los entierros. . . . (Pp. 122-123)

He flees the moribund towers which are both secret, dehumanized wombs and petrified, lifeless phalluses. He yields instead to the dark winds that turn paradise into chaos and impel one toward Belinchón ("great bedlam").

With Lázaro's ambiguous decision to take up the ironic quest thrust upon him by Abraham, the protagonist leaves behind the possibility of becoming Pierre or Federico and of creating a new or chivalric society with Marie in the East. He re-enters a world dominated by an ironic Providence and a reversed sense of prosperity and value. The descriptions of Roque's pharmacy and of the apprentices of Belinchón prove the point:

Esperé con paciencia y a pique de dar las nueve en el campanario de la iglesia, comenzó a rebullir don Roque para, al poco rato, abrir las maderas del escarparate y meter la manilla, que todas las noches sacaba cuidadosamente, por la puerta que por fuera parecía la de un corral--de inocente como uno se la imaginaba--y por dentro estaba mismamente atascada de cadenas, candados y cerrojos. (Pp. 149-150)

The pharmacy takes on the appearance of a prison fortress, a fortified castle. Ironically, it is from the mancebos ("pícaros y ganapanes," p. 151) of neighboring establishments, rather than from symbols of external evil such as the dragon, that it is protected. The destructive nature of their games is directly alien to the jousts, tourneys and chivalric adventures they parody. Lázaro's world, the "dialectic opposite" of the world of romance, is depicted as an "existential hell." Hence one of its central themes is "parody, the

mocking of the exuberant play of art by suggesting its imitation in terms of 'real life.'²⁴

La Pareja: The Ironic Duad of the Anti-Creation. Lázaro's conceptualization of the demonic universe is an ironic treatment of the concept of the basic duality of all creation, transforming it instead into a basic ambiguity which yields the anticreation. The inherent tension of opposing forces that underlies the heroic principle of life is ironically personified in Nuevas andanzas by the ironic couple, la pareja.

These two false-father figures constitute a multi-character characterized by a static destructiveness. The latter contrasts bitterly with the exuberance of creation symbolized typically by the pulsating dualities of Revelations²⁵ or personified by (1) the twins of Greek myth, Castor and Pollux;²⁶ (2) by the ancient Chinese primal forces, yin and yang;²⁷ (3) by the mythical Egyptian brothers Horus and Seth;²⁸ (4) or by the divine duad of later Hinduism,

represented either as a polarity of the male and female forces, Shiva-Shakti, the holy couple in their perennial embrace, or as Vishnu and Shiva--with Shiva standing for the destructive and Vishnu for the creative-and-maintaining aspect of the world process.²⁹

²⁴Frye, Anatomy of Criticism, p. 147.

²⁵See MacQueen, Allegory, pp. 35-36.

²⁶See Norman, The Hero, p. 9.

²⁷Ibid., pp. 31-35.

²⁸Ibid., pp. 38-46.

²⁹Ibid., p. 52. See also pp. 53-55.

In the wilderness, by contrast, the ruling gods personify

the vast, menacing, stupid powers of nature as they appear to a technologically undeveloped society. . . .The machinery of fate is administered by a set of remote invisible gods, whose freedom and pleasure are ironic because they exclude man, and who intervene in human affairs chiefly to safeguard their own prerogatives. They demand sacrifices, punish presumption, and enforce obedience to natural and moral law as an end in itself.³⁰

The number two, which la pareja embodies, functions in the narrative allegory as the primary symbol of divine demonism and metaphysical ambiguity.

La pareja are dramatized only momentarily at the very heart of Lázaro's narrative and story, at the break of *Tratados V°* and *VI°*:

Hice un alto, miré para el cielo, y cuando bajé de nuevo los ojos a la tierra, vi, sobresaltado, a la pareja, que fumaba en silencio sentada sobre una piedra del camino; los fusiles los tenían sobre las piernas, y en los tricornos charolados refulgían los últimos brillos del sol poniente; había uno--él que parecía de más edad--que al moverse presentaba la cabeza como rodeada de un nimbo celestial. En tales bromas se complace a veces el sol, cuando ya de atardecida, se dispone a despedirse de la tierra y de sus habitantes. (P. 100)

Immediately the ambiguities of their nature become apparent. For, while the nimbus and allusion to the symbolic number three in their three-cornered hats link them with the apocalyptic vision of divinity, these and other attributes also mark them as a manifestation of the demonic holy spirit, Tomás Suárez, whose name means "twin." In this regard are to be considered also their instruments of wind, fire and warfare (pipes, rifles) and their metaphoric three spikes or horns, shiny and black. The nimbus itself is a manifestation of light (fire) and haze (smoke), associated with Apollo/Lucifer or the lawman-loco.

³⁰Frye, Anatomy of Criticism, p. 147.

When compared with their alter egos of la cuadrilla (Señor David and Tomás), another fundamental ambiguity in the nature of la pareja becomes visible. Lázaro first sees the band of musicians in the hills near the Spanish-Portuguese border of Salamanca:

Los tres eran viejos y los tres barbudos: uno con la barba blanca, él de la flauta; otro con la barba entrecana, él del fagot, y otro con la barba negra, él del violín.

Vestían remendados trajes de paña, camisa sin color conocido, faja negra o de color y se tocaban, los dos que iban tocados, el violinista y el flautista, con extraños y altos sombreros, quién sabe si de copa en tiempos aunque entonces ya no más que de mojada y deslustrada chimenea.

Sentados formando corro se afanaban en hacer sonar sus instrumentos, y con tal ímpetu llegaron a conseguirlo, que lo que en suave comenzó y en espiritual, tan fuerte y voluntarioso llegó a ser que extrañado estoy todavía que el alboroto no lo hubieran oído en la misma Salamanca.

Cuando hicieron alto y sacaron una bota de vino pensé que había llegado la hora de mi presentación y así lo hice. . . . (Pp. 44-45)

The natural setting, the three musicians' beards, their imbibing of wine, their exotic music and musical instruments, and their symbolic top hats (phalluses)--all evoke the demonic, festive divinities of fertility: Pan and Bacchus. In contrast, the two policemen represent a more civilized, magnificent and martial god: they sit on a rock (throne) on the mountain (point of epiphany), they bear instruments of the state (law enforcement, border patrol), their hats are the sophisticated bullfighter's cap.

Ironically, the nature of this modern universal duad has been determined by the one musician--representing the indomitable human will--who does not form part of la pareja, namely Abraham. The significance of his absence in la pareja and the resultant dominance of Tomás's character is explained by the meaning of the two sets of hats associated with la cuadrilla and la pareja. When Abraham, the Jewish nation and humanity, overturns Señor David at Lumbrales, he

absconds with the sacrifices that should have re-established a covenant between man and god. At that point, Señor David apparently begins to take a shape dictated by the imagination and mind of Tomás, the demon.

This transformation begins at Lumbrales, where Señor David bolts the established routine, then talks Lázaro out of his savings and attempts to keep all of the booty for himself. Opposed by Abraham, he lashes out in anger, his Panpipe suddenly a brutal scalpel. As long as Abraham was dominant, his image of God and the universe obtained: Señor David drank the wine and wore the shabby, phallic tophat of the pícaro. Tomás Suárez, it should be noted, wears no hat in la cuadrilla, a signal that he has no phallus (i.e. has been castrated). The hat adopted by la pareja, therefore, symbolizes his own silent rage, now expressed as a three-pronged weapon, the trident which successfully murders the bull, emasculates youthful challengers, and calls forth earthquake and squall.³¹

The ambiguous protean role of Señor David in the eternal plan of the universe leads one to the pessimistic conclusion that things are hopeless because the true reason for being and non-being is either unfathomable or absurd--a matter of random selection among unclear choices. Finally, just as in the Lazarillo, one is left only with questions about existential responsibility and metaphysical justification. The myth of Bantabolín, Abraham's succinct parable of the picaresque cosmogony, hypothesizes the presence of indistinguishable contradictory forces in the nature of things that, working together for incomprehensible ends, create

³¹See below in Chapter Five, pp. 278-279 and passim.

the world that desire totally rejects: the world of the nightmare and the scapegoat, of bondage and pain and confusion; the world as it is before the human imagination begins to work on it and before any image of human desire, such as the city or the garden, has been solidly established; the world also of perverted or wasted work, ruins and catacombs, instruments of torture and monuments of folly.³²

In the end, Father, Son and Holy Ghost appear to be figments of man's imagination and so substantially inseparable from the biological and ecological determinants of his mind. Logically, then, God's control over man is vaguely reduced to man's own irresponsible and blind control over himself. In the narrator's story, however, the locus of control remains ambiguous.

To be sure, it is Abraham who steals the purse of Lumbrales and so, in a sense, crucifies Señor David, transforming him into an armed Holy Ghost. Yet our knowledge of sacrificial rituals, of Christian myth and of the name of Señor David's father (Andrade/Andrán) tells us that the Jew merely shapes the cross, buying the nails from the victim's senile but all-powerful Father who refuses to be displaced. Clearly it is Abraham who again steals the king's treasure and son at Cruz del Bordallo and so momentarily castrates Lázaro at the border of East and West. But it is unclear why the swindle of the mind reader and the involvement of Lázaro in it are so easy for him. Nor is it clear whether the October winds that demolish Lázaro's protean paradise has called Abraham forth from the wilderness or merely announced his coming. Lázaro and Abraham, for reasons of their own, would have us believe the former.

The allegory of Nuevas andanzas then, is based on an illogical

³²Frye, Anatomy of Criticism, p. 147.

proposition: that "1 + 1 + 1 = 2 = 4." Both la pareja and la cuadrilla represent an ironic tripartite deity, an elusive set of universal forces. Both the divine and the human spheres, like Lázaro's tale, revolve on the "ritual of the killing of the divine king" which is "the demonic or undisplaced radical form of tragic and ironic structures."³³ Moreover the demonic parody of the redemptive act in Lázaro's world assumes its "most concentrated form"³⁴: the sinister tyrant and his victim are identical, as is clearly demonstrated (1) in the myth of Bantabolín, (2) in the ironic identity of Señor David Andrade, (3) in his ironic brotherhood with the demon Tomás, and (4) in the seemingly suicidal abulia of Lázaro at Cruz del Bordallo.

The Patterns of Initiation and Resurrection

The pattern of mirrored initiatory archetypes of event in the mythic understructure of plot in Nuevas andanzas reveals a double evolution in the life of Lázaro. The movement in each evolution is based on a central logical progression from resurrection (or rebirth) to invisibility. This central pattern is repeated twice in the events of the narrative itself. The narrator claims further that it is then repeated twice again after the final events told in the narrative, but before the writing of them in his vida.

The basic motif parallels, yet is clearly distinct from, the natural progression of biography from birth to death. The motif of

³³Ibid., p. 148.

³⁴Ibid.

remembering, like the repetition of the pattern, expresses a theme of resurrection rather than death. The ambiguity of Lázaro's existence or non-existence in Division 8 ("Invisibility") once again implies the achievement of a divine state, invisibility, a motif in which death and finalities are subordinate to the vital return to limbo or to seed during the fallow season. Thus the images and structures of initiation, instead of simply bolstering either a Christian theme of religious rebirth or a nihilistic theme of death and destruction, actually introduce a third theme seen previously in the Lazarillo: the self-creation and self-salvation (resurrection) of the ironic Lazarus or scapegoat.

The rudiments of the resurrection motif are found in the stories of Abraham and Librada, who play a significant role in Lázaro's development as a pícaro. Abraham's reappearance in an altered form in Tratado VII° affirms his identity as the old man Abraham who succeeds in establishing the race where the young man Abraham could not. Ironically, in Lázaro's narrative Abraham's new virility and sexual potency is not a result of unwavering faith and faithfulness, as in the Biblical myth of Abraham and Sara, but rather occurs because he dissolves his relationship with God-the-Father-and-Son, Señor David Andrade, and his diabolical twin Satan or Tomás Suárez. Neither does Lázaro López's mentor appear to have a wife but is, rather, a panderer. Abraham's scar, then, is not only a mark of Señor David's anger at Abraham's presumptuous usurping of the offerings of los lumbraleños, but also a symbol of the pícaro's self-riddance of debilitating superstitions and customs and of the human nature that places him below the gods, denying his immortality.

This scar obviously introduces three sets of allusions that reinforce the concepts of immortality and resurrection in the narrative. In the first place, it serves as an ironic sign of castration that parodies God's circumcision of Abraham as a symbol of fertility and of the future generations of Jews who will inherit the earth (Genesis 17: 2-10). In the second place, it imitates the vineyard owner's annual pruning of the vines and establishes Abraham as a manifestation of Bacchus or Dionysus.³⁵ The latter

was the vine, which is always pruned as nothing else that bears fruit; every branch cut away, only the bare stock left; through the winter a dead thing to look at, an old gnarled stump seeming incapable of ever putting forth leaves again. Like Persephone Dionysus died with the coming of the cold. Unlike her, his death was terrible: he was torn to pieces. . . . He was always brought back to life; he died and rose again. . . . He was the assurance that death does not end all.³⁶

Bacchus's "cup was 'Life-giving, healing every ill;" and the tippler's "momentary sense of exultant power. . . was only a sign to show men that they had within them more than they knew; 'they could themselves become divine.'"³⁷ In the third place, Abraham's scar signals the presence of the initiatory motifs (1) of the winter ceremony for the rejuvenation (resurrection) of the tribe and (2) of subincision as an act that sets the special candidate apart, consecrating him to a closed calling, by accomplishing his "divine totality."³⁸

In the events of Librada's story, the motif of resurrection is

³⁵See below in Chapter Four, pp. 209-210.

³⁶Hamilton, Mythology, p. 61.

³⁷Ibid., p. 60.

³⁸Eliade, Rites and Symbols of Initiation, p. 25; and see pp. 26-28.

again implied, first through her ambiguous fusion with the budding whore Genoveva and second through the old whore and witch's phoenix-like self-resurrection. The young Genoveva Rubio seems to function as a familiar or younger self of Tía Librada, whose near-death and miraculous recovery occur almost simultaneously with Genoveva's near-fatal poisoning by El Médico Don Julio and his defeat by Librada.

Librada's victory over the physician occurs, however, without the knowledge of Genoveva's father and mother. In despair over the failure of Don Julio's false cures, they plot first to trick Librada into secretly saving Genoveva, then to kill the sorceress afterward. Don Pantaleón Cortada Rubio does, in fact, visit Librada; and though she foresees his evil intention, she is stabbed by him. Apparently taking the form of an owl in death, she is then found--and abandoned--by Lázaro as she lies bleeding on her kitchen floor. The sign of four candles, drawn by some mysterious hand, is still visible on the back wall of the room.

Librada's and Genoveva's miraculous recoveries and resurrections represent the completion of their own difficult passage through the valley of death. Significantly, these revitalizations occur not with divine assistance but through sorcery. The motif of necromancy here takes precedence over the Christian idea of salvation as a rebirth of the soul purified through tribulation. Instead, witchcraft reinforces the theme of the self-made man found earlier in the Lazarillo, for magic is essentially an attempt by the human will to control its natural environment.³⁹

³⁹See Elliott, The Power of Satire, pp. 50-52.

Later, as we will see, Lázaro himself displays fundamental traits of the warlock or shaman and the latter's mythic counterparts from the Graeco-Roman tradition. Clearly, Lázaro's two facial scars (described in Tratado II°) suggest that he is an alter-ego of Abraham and La Paca, both of whom are linked with the motifs of castration/subincision, resurrection and sorcery. In addition, several rituals expose Lázaro to various forms of death, which he inevitably survives. In doing so he even thrives.

First, at age five, he overcomes chicken pox: "Las tales fiebras me dejaron flaco y consumido y con más agujeros que una criba, señal que mucho me molestó por aquello de que. . .al poco tiempo me colgaron el feo mote del Picado. . ." (p. 33). Not only does he take on the thin, dried-up look of the sorcerers Librada, Madeleine, and Abraham and of the loco Don Julio, but he also grows "cerca de un palmo" (p. 33) and comes to be regarded as a man by the shepherds (pp. 33-34). Later, a fever invoked by Librada is the cause of death of Filemón Estévez, while a similar one is presumed to kill the physician Don Julio. Fever, or rage (magical heat), also kills Julián el Loco, murderer of the family at Lumbrales; fever presumably kills the other locos, Don Pantaleón Cortada, Dolores and Nicolás. Lázaro's survival of magical heat proves that he is not a loco figure, even though, at the time of his illness, he is dwelling among the shepherds. (It will be shown that the latter are loco figures or churls associated with the sun.)

Lázaro likewise survives asphyxiation, the death of tísicos. He follows Felipe into the river conflux and copse (labyrinth images), but merely watches Felipe die while he himself contracts none of

Felipe's symptoms. Later, in the damp, chemical-laden air of Roque Sartén's pharmacy, Lázaro thrives, though he shows the tísico's symptoms every day. Thirdly, he is subjected over and over to the slashings and prickings inflicted on the pícaros of Nuevas andanzas by landowner/lawman figures: the imaginary and real bites and stings of lice, ants, bedbugs, wasps, flies, claws, horns, blades, whips or billyclubs. But the pícaros are scapegoats rather than sacrificial lambs like the landowner/lawman; the shedding of the pícaro's blood is not intended to kill, but to brand him and lay him low. He overcomes death time after time.

The Ironic Effect of the Ritual Understructure

Significantly, the events recounted in the ritual understructure of Nuevas andanzas are obviously initiatory and so ironically counteract the tragic movement implied in the mythic understructure. As implied above in the discussion of the mythic understructure, the basic pattern found in all initiations is one of death and resurrection. Without exception, as demonstrated in Figure 5, the events of Lázaro's vida fall into the four general categories of behavior common to all initiations:⁴⁰

- (1) preparation and penetration of the sacred ground,
- (2) separation from the mother (tribe) to maintain secrecy,
- (3) revelation of the initiation mystery by tribal elders, and
- (4) infliction of initiatory ordeals which are equivalent to death, a return to the prenatal state.

⁴⁰Eliade, Rites and Symbols of Initiation, p. 16.

The latter condition clearly evokes the cosmogonic chaos which existed before the sacred history (mythology) began.

During the course of his initiation, Lázaro, the novice, receives instruction by the masters or tribal elders. They may be tutors, "spirits," or medicine men, or they may be manifestations of the gods themselves. He witnesses and takes part in exercises, games, dances, pantomimes and songs that illustrate the sacrality or mystery to be learned; or he simply hears the myths and/or other lessons from a master. Whether physical or psychological, initiatory ordeals may be excruciatingly rigorous. In such cases, they "signify precisely that [the novice] is killed by the mythical Animal which is the master of the initiation, that he is torn to pieces and crushed in its maw, 'digested' in its belly."⁴¹

Physical ordeals consist of events that typically characterize the life of all pícaros in Nuevas andanzas. These ordeals are, in fact, the "story-stuff" of Lázaro's tale. Lázaro, Abraham, Librada and Madeleine--the pícaros--are quite familiar with such torments as (1) special regimens or withdrawals of food, sleep, wine and water; (2) prohibition or forcing of body movements, of speech, of eye movements; (3) compulsory concentration, meditation or solitude; (4) actual operations, mutilations or extractions, or their symbolic representation, as in insect bites, itching caused by poisonous plants, beating, whipping or burning; and (5) the act of cannibalism or the drinking of nauseating potions.⁴²

⁴¹Ibid., p. 35.

⁴²Ibid.

Psychological tortures usually fall into one of two classes: being swallowed by a monster or being attacked by a beast of prey. Mircea Eliade links the belly of a monster with the initiatory cabin. It appears in Tratado I as Lázaro's place of recovery from chicken pox; in Tratado III° as the inn of Julián el Loco; in Tratado V° as Nicolás's hovel where a last meal is to be eaten, presumably Lázaro; in Tratado VI° as Federico's holy villa; in Tratado VII° as the decomposing inn of La Paca and as the damp, chemical-ridden pharmacy and back room where Lázaro is allowed to work and sleep; in Tratado VIII° as the attic from which Lázaro discovers the secrets of love in Librada's plush garrett; and in Tratado IX° as the repressive caja de recluta where Lázaro feels like a caged bird. The cabin "represents the body or the open maw of a water monster," so that "being shut up in the cabin is equivalent to being imprisoned in the monster's belly."⁴³

But the significance of the cabin, like that of the wilderness (the West, Spain, the world, Hell) of which it is an alter-type, is not wholly morbid:

Psychologists have shown the importance of certain archetypal images; and the cabin, the forest, and darkness. . . express the eternal psychodrama of a violent death followed by rebirth. The bush symbolizes both hell and cosmic night, hence death and virtualities; the cabin is the maw of the devouring monster, in which the neophyte is eaten and digested, but it is also a nourishing womb, in which he is engendered anew. The symbols of initiatory death and of rebirth are complementary.⁴⁴

The same duality is observed in the second kind of mental ordeal, the violent attack. The circumcision ceremony is a pertinent example:

⁴³Ibid.

⁴⁴Ibid., pp. 36-37.

the novice is believed to be killed by. . .the Divine Beings who. . .are usually imagined in the form of beasts of prey. . . . The operators wear the claws of beasts of prey and their knives are barbed. They attack the novices' genital organs, which shows that the intention is to kill them. . . . But soon afterward the novices are themselves dressed in leopard or lion skins; that is, they assimilate the divine essence of the initiatory animal and hence are restored to life in it.⁴⁵

Significantly, the ordeals of ritual death "constitute the religious experience of initiation--the encounter with the sacred"⁴⁶ through which the child or novice is acculturated: "Initiatory death signifies the end at once of childhood, of ignorance, and of the profane condition."⁴⁷ However, it is "a prodigious irruption of the sacred"⁴⁸ through which the creative power of the gods is expressed; therefore, initiations are "periodically reiterated in order to regenerate the world and human society."⁴⁹ This is also clearly the purpose, for example, of Nicolás's ordeal of blood in Lázaro's dream.

The Shamanic Pattern. Five of the six most frequent and extensive patterns of initiation identified by Eliade are clearly recognizable in the events of Nuevas andanzas.⁵⁰ The most important of the five, for our purposes, is the pattern

characteristic of the initiations of shamans and specialists in the sacred, comprising both a descent to Hell and an ascension to Heaven (essential themes: dismemberment of the body and renewal

⁴⁵Ibid., p. 23.

⁴⁶Ibid., p. xii.

⁴⁷Ibid.

⁴⁸Ibid.

⁴⁹Ibid.

⁵⁰See ibid., p. 130.

of the viscera, climbing trees).⁵¹

It provides the kernel of logic which assures the orderly evolution of both Lázaro's character and his plot. It produces a conceptually symmetrical pattern based on two distinct and fundamental movements of event, each of which is itself repeated in four variations. These movements will be designated Movement I and Movement II. The pattern of relationship between them is characterized by a fusion or conjunction in Tratados VI° and VII°, by an extension of the third variation of Movement II in Tratados VII°-IX°, and by a displacement of the fourth variation of Movement II to Tratado I. (See Figure 6.) The pattern of movements becomes clearly recognizable only after Tratado II°.

Thus the theme of shamanism itself reinforces the sense of balance and of ritual inevitability that underlies Lázaro's vida. At the same time, it advocates the powers of the individual and the dominance of the human spirit over dehumanizing and superstitious forces found both in humankind and in their universe. The illogicality resulting from the equation or conjoining of these two contradictory propositions reiterates the narrator's--and possibly Cela's--metaphysical confusion about the nature of man and God. It creates the same philosophical ambiguity found, for example, in the episode of Lázaro's expulsion from paradise in Tratado VII°.

The first movement is based on Lázaro's lessons with four analogous masters of deception. They are mutable or protean and are shamans, magicians, medicine men, mystics, tricksters and/or experts

⁵¹Ibid.

in flimflam.⁵² They keep Lázaro on the path of shamanism and teach or demonstrate to him the secrets of their trade. From them he also learns the difference between the way of the immortals (pícaros) and the way of the martyrs (landowners/tísicos). Rejecting the ways of Felipe, Federico and Señor David/Tomás, he chooses instead the way of Abraham and shamanism at Cruz del Bordallo. The pattern of Movement I is characterized by five basic motifs or types of events, which work together to ensure Lázaro's evolution toward shamanism and picardía. (See Figure 7.)

The first event in Movement I is the appearance of the first tribal figure, the master of deception, who is either a landowner-tísico or a pícaro/shaman. He (or she) administers a riddling ritual that indicates Lázaro's acceptability for the next stage of growth. The second event involves one or more basic figures who are alter-egos of the master of deception. He and/or she functions structurally as a plain dealer (churl) or truth-teller who reveals some truth about herself/himself or the master. He or she also demands money of the master and, after precipitating both the master's downfall and a change in Lázaro, disappears. The third event involves a third basic figure, another alter-ego of the master of deception, this time functioning as either the master's or Lázaro's butt. He or she participates in an act of deception or other chaos, the butt of which is the first alter-ego figure. In turn the third basic figure is swindled or deceived by Lázaro and/or the master of deception, then disappears. The fourth event is the simultaneous disappearance of

⁵²See below in Chapter Five, pp. 302-307.

in flimflam.⁵² They keep Lázaro on the path of shamanism and teach or demonstrate to him the secrets of their trade. From them he also learns the difference between the way of the immortals (pícaros) and the way of the martyrs (landowners/tísicos). Rejecting the ways of Felipe, Federico and Señor David/Tomás, he chooses instead the way of Abraham and shamanism at Cruz del Bordallo. The pattern of Movement I is characterized by five basic motifs or types of events, which work together to ensure Lázaro's evolution toward shamanism and picardía. (See Figure 7.)

The first event in Movement I is the appearance of the first tribal figure, the master of deception, who is either a landowner-tísico or a pícaro/shaman. He (or she) administers a riddling ritual that indicates Lázaro's acceptability for the next stage of growth. The second event involves one or more basic figures who are alter-egos of the master of deception. He and/or she functions structurally as a plain dealer (churl) or truth-teller who reveals some truth about herself/himself or the master. He or she also demands money of the master and, after precipitating both the master's downfall and a change in Lázaro, disappears. The third event involves a third basic figure, another alter-ego of the master of deception, this time functioning as either the master's or Lázaro's butt. He or she participates in an act of deception or other chaos, the butt of which is the first alter-ego figure. In turn the third basic figure is swindled or deceived by Lázaro and/or the master of deception, then disappears. The fourth event is the simultaneous disappearance of

⁵²See below in Chapter Five, pp. 302-307.

ESTHETIC ELEMENTS	1st Variation (III°)	2nd Variation (IV°)
1. IN A SYMBOLIC SETTING, THE MASTER OF DECEPTION (PÍCARO/LANDOWNER) APPEARS. HE CONTROLS THE PHASE OF LÁZARO'S INITIATION IN WHICH HE TAKES PART AND EXECUTES A RIDDLING RITUAL TO DETERMINE LÁZARO'S READINESS/IDENTITY; THEN HE IMPARTS A LESSON OF <i>PICARDÍA</i> .	On the wild sierra of the Spanish-Portuguese border, <i>la cuadrilla</i> appears: Abraham (pícaro), Sr. David (landowner), Tomás (lawman). Sr. David riddles on origins, then introduces the divine duad. Tomás makes prophecy of <i>tres pesetas</i> that reveals Lázaro to be a counterpart of Abraham. Abraham teaches the cosmogony and purposes of belief and thievery (<i>picardía</i>).	On a rock beside the Río de San Juan, the Old Castilian landowner appears. Felipe riddles on origins, then teaches riddles (geography), riddles (proteanism), riddles (romanticism), and the usefulness of riddles.
2. THE PLAIN DEALER APPEARS THEN DISAPPEARS. HE IS AN ALTER-EGO OF THE MASTER OF DECEPTION AND REVEALS TRUTH ABOUT SELF AND/OR MASTER, DEMANDS MONEY OR AN ACCOUNT OF IT, AND PRECIPITATES A CHANGE IN LÁZARO AND/OR THE MASTER.	Julián el Loco begs the orphan's alm of Sr. David, confesses he is saved and forgiven, then reveals his murder of the family — which foreshadows and precipitates the dissolution of <i>la cuadrilla</i> itself.	Dolores's victimization precipitates his deceptive "del alma" presence. The Yeltes-Huasteco Felipe's son Eusebio <i>lagarto</i> in and out of the story.
3. THE LANDOWNER/LAWMAN FIGURE APPEARS AND DISAPPEARS. HE IS A SECOND ALTER-EGO OF THE MASTER OF DECEPTION AND PARTICIPATES IN AN ACT OF CHAOS THEN IS SWINDLED OR ROBBED BY THE MASTER AND/OR LÁZARO.	The triune of officials of Lumbrales join <i>la cuadrilla</i> to mutilate the corpse of Julián while mob sacks the inn downstairs; <i>los lumbraleños</i> are swindled by Sr. David, who uses Lázaro as a ploy.	<i>El guarda jurado</i> Felipe and Lázaro are then is robbed by Lázaro, who uses only Felipe to catch some of the story.
4. THE MASTER OF DECEPTION DISAPPEARS WITH LÁZARO'S CACHE OF WEALTH. LÁZARO PAYS A HEAVY PRICE TO RIGHT THE BALANCE OF THE LANDOWNER/LAWMAN'S LOSSES IN THE PREVIOUS SWINDLE.	<i>La cuadrilla</i> dissolves its alliance as it flees with both the booty and Lázaro's savings. Lázaro spends six months working free for the angry villagers of Lumbrales.	Felipe dies, and Lázaro mourns using only Felipe's grave.
5. LÁZARO RESUMES PATH OF THE SHAMANS.	Lázaro voluntarily leaves Lumbrales in search of life, following the path of the Milky Way to Felipe.	Lázaro ascends to the sky (<i>locura</i>).

Figure 7. Movement I: Lesson

	2nd Variation (IV°)	3rd Variation (VI°)	4th Variation (VII°)
uguese fs	On a rock beside the poplar-lined Yeltes River (Old Castile), Felipe (deposed landowner) appears.	In the Cuenca valley near caves (New Castile), Federico (landowner) appears. It is September.	In October, in C caves, winds blow ambiguous alter- Abraham, is mis him, meets Abra
roduces cy of a aches and	Felipe riddles on nature and peace of mind, then teaches medicine (magic), astronomy (geography), philosophy (metempsychosis, proteanism), religion (mutualism, romanticism), avoidance of churls (Dolores), usefulness of lawmen (<i>el guarda jurado</i>).	Federico riddles on nature and sensitivity, then demonstrates the arts of magical gift-giving, following one's destiny, and avoidance of churls (acrobat).	Abraham riddles victim, confesses and savings at L
of Sr. ven, — e	Dolores's vitriolic satire against Felipe and his deceptive "teoría de la transmigración del alma" precipitates his suicidal leap into the Yeltes-Huebra conflux. She is holding Felipe's son Enrique, a <i>gallito</i> who was a <i>lagarto</i> in another life.	The gypsy/ <i>escudero</i> on burro characterizes Federico as a philanthropic poet, accuses acrobats of plotting to rob Federico, foretells Abraham's swindle, excites Lázaro's imagination and precipitates the latter's escape with Marie to Cruz del Bordallo.	Abraham reveals and ribbons and pícaro. Lázaro p Federico but fee betrays Federico
oin la ián os d, who	<i>El guarda jurado</i> defies his mistress, allows Felipe and Lázaro to poach on her <i>finca</i> , then is robbed of his supper (partridge stew) by Lázaro, who also lies about why he fails to catch something to eat.	The symbolic animals Ragusain (landowner) and Colosse (lawman) are drawn into Lázaro's enchantment as he prepares to lead Marie and the <i>niño ciego</i> away from Pierre to Federico. Lázaro takes on characteristics of both of the latter, then takes animals to Federico.	Trastamara stay in time to get L just as Abraham money.
flees ngs. ee for	Felipe dies, ants eat up the partridge stew. Lázaro mourns two days then buries Felipe, using only Felipe's small knife to dig the grave.	The <i>niño ciego</i> dies and Federico is deprived of his church. Lázaro himself loses paradise and the potential bride when October winds blow him and the <i>niño</i> to their respective destinies.	Federico change dies). Lázaro lea bride to Federic <i>duros</i> and "la pu Lázaro gives up
n e	Lázaro ascends the central sierra to Horcajo (<i>locura</i>).	Lázaro is blown westward over the Cabrejas Mountains to Belinchón.	Lázaro returns t to Belinchón (H first to Roque (t Librada (the wit

3rd Variation (VI°)

4th Variation (VII°)

oplar-lined Yeltes
lipe (deposed)

In the Cuenca valley near caves (New Castile), Federico (landowner) appears. It is September.

In October, in Cuenca valley, near same caves, winds blow. Trastamara (horse), ambiguous alter-ego of both Federico and Abraham, is missing. Lázaro, searching for him, meets Abraham again.

e and peace of mind,
(magic), astronomy
y (metempsychosis,
mutualism,
ce of churls (Dolores),
el guarda jurado).

Federico riddles on nature and sensitivity, then demonstrates the arts of magical gift-giving, following one's destiny, and avoidance of churls (acrobat).

Abraham riddles on forgiveness and a likely victim, confesses his theft of purse of alms and savings at Lumbrales.

e against Felipe and
e la transmigración
his suicidal leap into
flux. She is holding
gallito who was a

The gypsy/*escudero* on burro characterizes Federico as a philanthropic poet, accuses acrobats of plotting to rob Federico, foretells Abraham's swindle, excites Lázaro's imagination and precipitates the latter's escape with Marie to Cruz del Bordallo.

Abraham reveals the casket of parchments and ribbons and the scar of the shaman/*pícaro*. Lázaro perceives the plan to swindle Federico but feels hypnotized, helpless, and betrays Federico.

s his mistress, allows
coach on her *finca*,
upper (partridge stew)
es about why he fails
eat.

The symbolic animals Ragusain (landowner) and Colosse (lawman) are drawn into Lázaro's enchantment as he prepares to lead Marie and the *niño ciego* away from Pierre to Federico. Lázaro takes on characteristics of both of the latter, then takes animals to Federico.

Trastamara stays out of sight, then appears in time to get Lázaro to Cruz del Bordallo just as Abraham is departing with Federico's money.

o the partridge stew.
ays then buries Felipe,
all knife to dig the

The *niño ciego* dies and Federico is deprived of his church. Lázaro himself loses paradise and the potential bride when October winds blow him and the *niño* to their respective destinies.

Federico changes (i.e. becomes sexual, poor; dies). Lázaro leaves paradise and potential bride to Federico, who repays with two *duros* and "la puñalada de la misericordia." Lázaro gives up the quest for the true East.

entral sierra to Horcajo

Lázaro is blown westward over the Cabrejas Mountains to Belinchón.

Lázaro returns to path of shamanism, goes to Belinchón (Hell) to serve as apprentice first to Roque (the devil) and then to Librada (the witch).

the master himself and of Lázaro's treasure, leaving Lázaro behind to pay yet again the price of the swindle. The fifth event, which is inherently related to the disappearance of the master of deception, is Lázaro's return to the path of the shamans.

The second movement is based on rites of immortality which consecrate Lázaro in the shamanic calling. These rites are administered by four masters of order, firm upholders of dogmatic or heretical law. Their legal codes represent societal and biological laws--that is, natural law--which define human existence.⁵³ It is these masters who are responsible for confirming Lázaro's natural affinity for picardía/shamanism (Tratado I). It is they who impose the tests of immortality, lawlessness (or transcendence over natural law), and sexuality. In Tratado IX°, therefore, having completed the lessons and rites of Tratados I-VIII°, Lázaro is able to pass the final ordeals that identify him as both shaman and pícaro. He now possesses attributes of gigolo, panderer, warlock, flimflam man, and thief. As in Movement I, the pattern in Movement II is characterized by five basic motifs which ensure Lázaro's shamanic/picaresque development. (See Figure 8.)

The first event in Movement II is the symbolic behavior of Lázaro himself, who appears to be calling forth the spirit of the master and mistress he will find just ahead. The second event is the appearance of the first basic figure in the movement, the master of order. The latter greets him and leads him to the second basic figure, a woman who administers all or part of the riddling ritual. The master

⁵³Eliade, Rites and Symbols of Initiation, p. 130.

ESTHETIC ELEMENTS

1st Variation (V°)

2nd Variation (VI°)

A. IN A SYMBOLIC SETTING, LÁZARO EXPRESSES THE SPIRIT OF THE MASTER AND MISTRESS HE WILL FIND JUST AHEAD.	insanity/ecstasy, in and on the <i>monte</i> west of Horcajo: Lázaro is absorbed by the wilderness, becomes a wild animal, sings in response to frogs, toads, owls, cuckoos.	release, resurre quest for the t east of Horcaj sun's birthpla
B. LÁZARO MEETS A MASTER OF ORDER (PLAIN DEALER, CHURL) WHO LEADS HIM TO A WOMAN; WHE COMPLETES THE RIDDLING RITUAL TO DETERMINE LÁZARO'S READINESS.	Nicolás, terrified, asks Lázaro about his affiliation with Martín Andrán. Lázaro follows him to Horcajo and is questioned by <i>la horcajana</i> on parasitism, thievery, blood sucking.	Pierre refuses after a clipped him about pa and horseman
C. THE MASTER OF ORDER AND/OR HIS WOMAN OR HER COUNTER-PART PROVIDE A PERILOUS TEST OF LÁZARO'S SHAMANIC IDENTITY AND REVEAL A CLUE THAT VERIFIES IT AND JUSTIFIES THE PROCESS OF LÁZARO'S INITIATION.	<i>La horcajana</i> sends Lázaro to the hut of Nicolás, who confesses about <i>la pareja's</i> repression of relationship at Horcajo. Lázaro escapes the claws of Nicolás to avoid being cooked for Nicolás's last supper.	Lázaro surviv thorns. Pierre him to charm Violette. Mad because of the acrobats' way
D. LÁZARO UNDERGOES A PSYCHOLOGICAL DISORDERING AND SELF DISCOVERY THAT SIGNIFY HIS REBIRTH/ RESURRECTION AND CONTRAST WITH THE SYMBOLIC MURDER/ DEATH OF THE MASTER OF ORDER.	The <i>pesadilla</i> reveals Nicolás's self-sacrifice and the rites of blood required by the release of <i>los horcajanos'</i> repressions. Lázaro sees his own dismemberment, is called bloodless (skeletal), and envisions his future encounter with the acrobats.	Lázaro's ench <i>caballero</i> and defeat by Pru <i>escudero</i> .
E. A SECOND MASTER OF ORDER (LAW) CATCHES LÁZARO OFF-GUARD AND INTERRUPTS OR REVERSES A CREATIVE OR LEISURELY INTERLUDE.	<i>La pareja</i> rudely interrupts Lázaro's ecstatic vision when he sees the acrobats in his future. The two <i>guardias civiles</i> demand his papers.	<i>La providenci</i> interrupt Lázaro prevent his un meant for Fed wandering bu Madrid.

Figure 8. Movement II: Rite

on	2nd Variation (VI°)	3rd Variation (VII° - IX°)
sy, in and on the <i>monte</i> west of ro is absorbed by the comes a wild animal, sings in ogs, toads, owls, cuckoos.	release, resurrection and assumption of the quest for the true East, in and on the <i>monte</i> east of Horcajo: Lázaro heads toward the sun's birthplace.	relinquishment of Eastern goal, survey of La Mancha; entry into Mesón del Mirlo of miserly La Paca: Lázaro meets wailing boy and his puppy, sees Ceferino's gang at the tavern (VII°).
ied, asks Lázaro about his h Martín Andrán. Lázaro o Horcajo and is questioned by on parasitism, thievery, blood	Pierre refuses to answer Lázaro's questions after a clipped greeting; Violette questions him about parasitism and thievery, French, and horsemanship (i.e. sexuality).	Roque asks about origins, height, state of being, purpose, affinity for <i>el oficio</i> . Years later Lázaro leaves Roque at the request of Librada (VII°). She wants him because in the fields one night he demonstrates his ability to surpass even her at catching frogs (VIII°).
sends Lázaro to the hut of confesses about <i>la pareja's</i> relationship at Horcajo. Lázaro aws of Nicolás to avoid being icolás's last supper.	Lázaro survives fall onto jagged rocks and thorns. Pierre's lessons of the tree introduce him to charms of Marie and torments of Violette. Madeleine calls him <i>hermano</i> because of their pockmarks. He masters acrobats' ways with great difficulty.	Lázaro survives lung disease and secretly discovers the <i>Lazarillo</i> among the papers of Roque (VII°). He discovers secrets of love, birth and death enacted in Librada's garrett (VIII°). He never learns the lessons of Roque, but is mesmerized by those of Librada.
reveals Nicolás's self-sacrifice of blood required by the release <i>nos'</i> repressions. Lázaro sees emberment, is called bloodless envisions his future encounter oats.	Lázaro's enchantment transforms him into a <i>caballero</i> and <i>novio</i> and results in Pierre's defeat by Prudencio, Federico's valet/ <i>escudero</i> .	Terrified by the death of Librada, Lázaro hides in the cemetery where he sees Roque and Luquitas in a clandestine meeting. His fear increased by the revelation of Librada's victory over her two rivals, Lázaro crashes out of the graveyard leaving Roque there. Roque identifies Lázaro and/or himself as the devil (VIII°). Rites on the road to Madrid affirm Lázaro's sexual maturity and complete his picaresque/ shamanic identity (IX°).
ely interrupts Lázaro's ecstatic e sees the acrobats in his o <i>guardias civiles</i> demand his	<i>La providencia</i> sends the winds of October to interrupt Lázaro's sojourn in paradise and prevent his union with Marie, who seems meant for Federico. Lázaro resumes his wandering but goes toward the West, Madrid.	The civil police of Madrid raid the Retiro pfcaros and arrest Lázaro in the middle of the night, just as he awakes. He is taken to the <i>comisario de reclusas</i> and given a haircut (shearing) and false father, Pedro López. Lázaro enters the service of king and country and so is identified with El Seguro, a virile father (IX°).

Figure 8. Movement II: Rites of Immortality with the Masters of Order (Immutable)

ion

3rd Variation
(VII° - IX°)4th Variation
(I)

ection and assumption of the
rue East, in and on the *monte*
o: Lázaro heads toward the
e.

to answer Lázaro's questions
greeting; Violette questions
asitism and thievery, French,
ship (i.e. sexuality).

es fall onto jagged rocks and
s lessons of the tree introduce
s of Marie and torments of
eleine calls him *hermano*
ir pockmarks. He masters
s with great difficulty.

antment transforms him into a
novio and results in Pierre's
dencio, Federico's valet/

z sends the winds of October to
ro's sojourn in paradise and
ion with Marie, who seems
erico. Lázaro resumes his
goes toward the West.

relinquishment of Eastern goal, survey of La
Mancha; entry into Mesón del Mirlo of
miserly La Paca; Lázaro meets wailing boy
and his puppy, sees Ceferino's gang at the
tavern (VII°).

Roque asks about origins, height, state of
being, purpose, affinity for *el oficio*. Years
later Lázaro leaves Roque at the request of
Librada (VII°). She wants him because in the
fields one night he demonstrates his ability to
surpass even her at catching frogs (VIII°).

Lázaro survives lung disease and secretly
discovers the *Lazarillo* among the papers of
Roque (VII°). He discovers secrets of love,
birth and death enacted in Librada's garrett
(VIII°). He never learns the lessons of
Roque, but is mesmerized by those of
Librada.

Terrified by the death of Librada, Lázaro
hides in the cemetery where he sees Roque
and Luquitas in a clandestine meeting.
His fear increased by the revelation of
Librada's victory over her two rivals, Lázaro
crashes out of the graveyard leaving Roque
there. Roque identifies Lázaro and/or
himself as the devil (VIII°). Rites on the
road to Madrid affirm Lázaro's sexual
maturity and complete his picaresque/
shamanic identity (IX°).

The civil police of Madrid raid the Retiro
pícaros and arrest Lázaro in the middle of
the night, just as he awakes. He is taken to
the *comisario de reclutas* and given a haircut
(shearing) and false father, Pedro López.
Lázaro enters the service of king and country
and so is identified with El Seguro, a virile
father (IX°).

Narrator opens his narrative with a bit of
flimflam on the theme of bloodline.
introduces Rosa López, the whore alleged to
be his mother; Lazarillo de Tormes, whom
he takes to be his grandfather.

Narrator introduces *la voz del pueblo* (shrew),
who "gives" him a mother and *cuadrilla* of
possible fathers. Rosa gives him to *la*
cabra/Matilde and the shepherds (churls).
His natural affinity for goat's milk and
"sopas de pan con vino" is a sign of affinity
for life in the picaresque universe.

La cabra/Matilde reveals death of Rosa.
Lázaro survives fevers (pox). Recovering in
the *chozo* (womb), he grows a foot taller, his
face is scarred; he is named Picado and
allowed to go to field with the herders. He
masters with great difficulty the shepherd or
goatherd's work, his one great success the
blinding of the rival shepherd boy. He is
constantly chastized by the cruel *radabán*
Lucas el Cabrito, a lawman type.

Lázaro is dressed as a satyr and pícaro and
panders to obtain *el tísico*'s visored cap. *El*
tísico disappears forever under a rock.
Lázaro survives the shepherds' severe beating
and plots to escape. He saves money,
presumably by stealing milk from their herds
and selling it. He finds the lost purse and
hides it until the time is right for his
departure.

The narrator introduces themes of the
oppressive lawman; the wide, wide world;
divine knowledge of one's death; escape; and
fate. Lázaro sets off to meet the real world at
age eight, abandoning the pastoral world of
Ledesma.

or the mistress, or perhaps her alter-ego, subject Lázaro to a perilous ritual death and/or psychological tortures. He survives, remembers and is introduced to a new aspect of his picaresque nature. In the fourth event, Lázaro is on his own as he undergoes a psychological disordering. This constitutes a second ritual death or torture (or a series of them). Again he survives and learns something of value about both his identity and survival. His successful completion of the ordeal contrasts dramatically with the symbolic murder or death of the master of order, to which Lázaro is a witness. The fifth event is the appearance and disappearance of the movement's third basic figure, a second master of order. He catches Lázaro off guard and interrupts a dream, fantasy, ecstasy or paradisiacal interlude. He holds Lázaro prisoner for a period of time, then returns him to his wilderness wanderings.

Irony in The Patterns of Initiation. Two of Eliade's basic patterns of initiation occur early in Lázaro's narrative and echo thereafter in various episodes involving mother-figures. They are "the neophyte's separation from his mother and his introduction to the sacred" and the most dramatic pattern, "circumcision, ordeals, torture, that is, a symbolic death followed by resurrection [rebirth]"⁵⁴ as a new being consecrated to the cultural or spiritual life.

Two weeks after Lázaro's biological birth, he is abandoned by his mother and left in the care of a foster mother, Matilde. The latter is metaphorically associated with la cabra, whose milk nourishes both Lázaro and an undramatized foster brother, Desiderio

⁵⁴Ibid.

(a lawman type). Ledesma, the sacred ground into which Lázaro thus enters, probably from the sodomistic city of Salamanca, is a pastoral settlement. There he spends his first four years mainly eating the special diet of goat's milk and "sopas de pan con vino" provided by the shepherds and goatherds who are his guardians. He also begins to master the skills of language, the most significant of his tasks being those of the pinche (a word traditionally linked with the pícaro). Learning a new or specialized language is a functional part of many initiations and is a theme repeated in several of the initiatory rites in Nuevas andanzas. When four years old, Lázaro is permanently separated from his mother by her death.

At the age of five, Lázaro undergoes his first ritual death. It is in the mode of a circumcision, although the actual mutilation is a facial disfigurement from chicken pox; significantly, he nearly dies. He spends the duration of his illness in the chozo, "dedicado a las buenas costumbres y no haciendo más cosa que comer hasta cansarme, dormir para descansar y vuelta otra vez al principio" (p. 33). During his recuperation, Lázaro grows "cerca de un palmo, lo que bastó para que ya creyeran habérseles con un hombre y me llevaran con ellos a la faena" (pp. 33-34).

As a sign of his new status in the tribe, several things occur. (1) He is given a name (Picado) which summarizes the new spirituality he has acquired, that of scapegoat or pícaro. (2) His physical appearance is altered by scars and growth. (3) He is allowed to participate in the tribe's work. He displays one moment of excellence never forgotten by his adoptive family, the herders:

Un hombre, realmente, no sería, pero puedo asegurar con orgullo

que en aquellos tiempos llegué a creérmelo, como lo prueba el celo que en el oficio ponía y el cantazo con el que a veinte pasos vacié un ojo al hijo del Mellado, mozo de más años que yo, pedrada de la que todavía se acordaban hace poco tiempo por Ledesma.
(P. 34)

The value placed on his performance is, ironically, a reflection of the herders' morality rather than Lázaro's.

His second ritual death at Ledesma begins shortly after the first is ended. It takes the form of a character malignment by the head shepherd, Lucas el Cabrito. This ritual death has two purposes: (1) to separate the neophyte from his foster mother, and (2) to accomplish the goal of all ritual deaths, to endow the neophyte with a new or enhanced spirituality. At the same time, Lázaro is the object of a robing ritual. In the temptation scene where the visored cap is acquired, Lázaro's natural picardía emerges when he makes a secret deal with el tísico to provide access to la cabra. This act of ironic hybris (ambition) on Lázaro's part catalyzes the events which lead directly to his departure from the oppressive shepherds. The entire episode initiates a bipartite pattern of behavior that characterizes the rest of Lázaro's life: robbing and fleeing from the malicious lawman, and competing with the landowner in a confidence game that leaves each both winner and loser.

After Lázaro's escape from Ledesma onto the western sierra, he begins another pattern of initiation which recurs continually thereafter. According to this pattern, he goes in search of a master to serve. The first of them is la cuadrilla; the last, as far as we know, will be the editor/reader. It is "the pattern whose essential element is individual withdrawal into the wilderness and the quest for

a protecting spirit."⁵⁵ With la cuadrilla begins a new type of ordeal that will also be repeated with each of the new masters he finds, the riddling ritual by which Lázaro is deemed worthy or unworthy to serve. Interwoven with this pattern is another that will occur frequently: "the pattern in which the idea of death is replaced by the idea of a new gestation followed by a new birth and in which the initiation is expressed principally in embryological and gynecological terms."⁵⁶

In the sacred ground of the sierra, Lázaro finally falls asleep "al pie de una baranquera [barranca] que por allí había" (p. 43). Darkness and a mythic emptiness characterize the place; an unspecified amount of time passes. Then Lázaro is called into wakefulness as if by God himself calling the first man out of earth's womb:

Cuando me desperté, todavía de noche y con las estrellas sobre mi cabeza, pasé por unos momentos en que llegué a pensar si no estaría muerto y transportado al cielo, tal era el dulce bienestar que el fresquito de la mañana daba a mis carnes y la suave placidez que la música que escuchaban mis orejas--la primera que oyeron en su vida--diera a mi espíritu.

Agucé el oído y sentí, traído por la brisa, un instrumento como de ruín vientre. (P. 43)

The pattern is clearly reiterated in Tratado IV°, where it takes the form of a penetration into the wild copse at the foot of the central sierra. In Tratado III° the obstetrical theme is the key to the riddle: "¿De dónde has salido?," asks Señor David. "Dicen que ya va para los ocho años que salí del vientre de mi madre," answers Lázaro (p. 45).

The repeated use of the birth pattern throughout the narrative creates an ironic thematic dichotomy based on the life-death

⁵⁵Ibid.

⁵⁶Ibid.

antithesis. The latter reinforces a major opposition found in the ruptured personality of the narrator/protagonist himself, as easily observed at the end of his vida. This dichotomy is expressed as an opposition between the castration pattern, which marks Lázaro as a mortal victim of universal forces (death, impotence), and the embryological pattern that enfocuses his natural picardía and shamanic immortality. The application of the latter pattern results in the ceremony of shamanic initiation dramatized in Tratado V°.

Previously called forth by la cuadrilla to follow the shamanic life, Lázaro undergoes the second phase of preparation as a shaman on the mountain near Horcajo. Maddened with grief and fear, he mimics the chaos of the wilderness, becomes insane, or goes berserk, and enters a timeless, directionless dimension. Filled with the superior knowledge of the dead, he experiences a dream or ecstasy (pesadilla) in which he witnesses the secret ritual of blood-renewal demanded by the voracious tribe. Reduced to a bloodless, skeletal state, he himself is recognized in his dream as a dead man. Then in the dream-image of the fiery molestation of the ant-boy, he sees his own dismemberment, while in the image of the tree, he is given knowledge of the future (the acrobats). Awakening, he looks directly into the face of the satanic gods of the mountain, who seem to teach him the secret of survival (ojo).⁵⁷

Afterward, Lázaro remembers his experience, the act of remembering a sign of shamanic resurrection rather than of the death and spiritual rebirth experienced by all candidates admitted to adult

⁵⁷See ibid., pp. 87-102.

society.⁵⁸ Renewed, he watches Horcajo sink into the "pardo y estéril terruño" (p. 104), then heads east to find the sun's birth-place. On this quest he meets the French acrobats and is taught the rite of the tree (phallus), another key element of shamanic initiations. He continues under their rigorous tutelage until the spell of Federico and his magical valley transforms Lázaro into a tragic, chivalric hero. He becomes a novio (p. 125), a caballero (p. 124) and an acolyte of the grotesque church which pays homage to Marie's foster child, the dying infant-martyr (Tratado VI°).

One month after Lázaro, Marie, the blind child and their retinue of animals take up residence at Don Federico's villa, Cruz del Bordallo, the destiny-laden October winds begin to blow and the wheel of fortune starts its inevitable downward turn. Abraham shows Lázaro the subincision (ironic circumcision) that marks him as a figure of perfection (blood renewal, bisexuality). He thus reveals himself to be a shaman, possessor of the secrets of blood and immortality.⁵⁹ Invoking the name of San Antonio, founder of monasticism and patron of finding lost things, he induces a trance in the wayward Lázaro and leaves him in the field befuddled and confused.

Both this trance and the spell cast by Don Federico are analogous to, or expose, the hero's tragic flaws (hamartia). Under the influence of Federico, Lázaro's character is flawed by hybris, the "proud, passionate, obsessed or soaring mind"⁶⁰ that brings him the

⁵⁸Ibid., p. 31.

⁵⁹Ibid., pp. 25-28, 101-102.

⁶⁰Frye, Anatomy of Criticism, p. 210.

tísico's visored cap and later brings him to the gates of the true East with Marie. But in the power of Abraham, Lázaro's character is flawed by abulia, the lethargic, pathetic failure to act at the crucial moment. Dizzied first by ambition, then by the blast of tragedy's wind, Lázaro fails to protect paradise from Abraham, who apparently transforms it into a house of poverty.

The Ironic Reversal of the Mythic Understructure. But Lázaro's downfall, while fulfilling the law of tragic nemesis, the "righting of the balance,"⁶¹ ironically reverses the law of tragedy which says that the hero must finally succumb to natural law and the ravages of time.⁶² Rather, it causes Lázaro to rise above both Darwinian and Christian principles, the dominant polar codes of the natural world into which he falls after his traumatic encounter with la pareja (Tratados V°-VI°). Lázaro's departure later from Marie, in whose character the narrator ironically focuses both codes, is a sign of his transcendence over them, and, consequently, of his immortality. Abraham's interference, in effect, sends the new pícaro/shaman soaring above time and moral law and sets him back on the true path toward his destiny of immortality and picardía.

Lázaro uses the ritual understructure to focus on Tratado VII° as the narrative's ironic turning point. This effectively and ironically undermines the thrust of the mythic understructure, which focuses on Tratado VI° and Lázaro's revitalization through the discovery of his sexuality. It is a revitalization tragically denied

⁶¹Ibid., p. 209.

⁶²Ibid., pp. 208-214.

seven months later by Lázaro's separation from Marie, the potential bride, and then re-denied by his early days and years in the sterile company of La Paca and Roque Sartén. It is denied yet again both in Madrid and in the epilogue by Lázaro's arrest, induction, exile and later ill-health; in his complaints of old age, poverty and celibacy (or impotence); and in his final disappearance.

When one focuses on Tratado VI°, most of Tratado VII° and everything thereafter--nearly one-half of the narrative--is necessarily relegated to the uncomfortable role of anti-climactic materials. By contrast, viewing the ritual understructure as a vehicle for the expression of essential experiences in the formation of the pícaro, one becomes aware that a deeper level of meaning is operative. In it, Tratado VII° itself is simultaneously an ironic tragic climax and a crucial step toward the fulfillment of Lázaro's picardía.

Lázaro's abandonment of Marie is thus seen as a return to the path of shamanism after a brief interval in paradise, for his departure actually constitutes an act of pandery that re-affirms his picaresque nature. Arousing Marie with his own charms, Lázaro lures her from the camp of the acrobats into the house of Federico, the magician who grants to all comers their heart's desire. She has desired to be loved as a woman, without reference to the niño ciego. It is a desire apparently fulfilled when Federico becomes a poet of love and expels Lázaro.

Thus the reappearance of the old pícaro/shaman Abraham seems to be a reminder to Lázaro that he must continue on his own path, the one that leads him directly into the third and fourth phases of his shamanic initiation. Thus Lázaro goes on to establish apprenticeships

with (1) the young pícaro/gigolo Ceferino, (2) the homosexual witch-doctor or demon (pharmacist) Licenciado Roque Sartén, and (3) the latter's powerful ally, the witch Tía Librada. Lázaro's ritual intercourse at Madrid, which represents a deflowering of the virgin/whore, marks him finally as a successful gigolo and potential father. Thus he completes his picaresque identity, which begins to take on adult characteristics in the fourth phase of his picaresque education along the road to Madrid.

An Overview of Lázaro's Shamanic Identity

The new status attained by the shaman is symbolized by the narrator's cunning vagueness; by his youthful appearance, described in Tratado II°; and by his mental vigor. All of these traits present a characterization that is in direct conflict with the other picture he paints of himself as a devout old man. Furthermore, although he labels it a bondage, Lázaro's service to the king in the role of soldier apparently allows him to experience a full sexual identity with the whores, camareras and wetnurses of the capital. In this he seems to mimic both El Chubasco and El Seguro, the virile lovers of Rosa López. Like Abraham (and El Chubasco), Lázaro carefully disguises his true nature; it is knowledge reserved only for the called (other members of the family of pícaros), or for the diligent.

Lázaro's calling and aptitude for shamanism become quickly apparent among the shepherds of Ledesma when he survives the ritual death of fevers (pox) and receives three gifts: the sandals of Apollo/Lucifer, the satyr-skins of Bacchus, and the marvellous cap of Hades/Hermes. All signify and/or evoke Lázaro's natural bent for

picardía.⁶³ Lázaro's roles with the other masters also substantiate his essentially shamanic identity by demanding that he realize with them the four functions of the shamanic ecstasy: (1) the deific offering, (2) the transportation of the dead, (3) retrieval of lost souls, and (4) the acquisition of higher knowledge.

In Tratado III°, Lázaro and Abraham's primary task with la cuadrilla is to collect or steal offerings and sacrifices from the community of smugglers and villagers on the Spanish-Portuguese border. This function is announced by Tomás Suárez when Lázaro initially meets the musicians and hears the prophecy of the three pennies. At Lumbrales, Lázaro is the effective ploy of Señor David's swindle. Later he even unwittingly contributes his own savings as well to the sacrifices stolen from the villagers. At Cuenca, Lázaro enables Abraham to usurp the treasury of Federico. When Federico succumbs to Abraham's scheme and begins to see himself as a love-poet, Lázaro is once again forced to make a sacrifice, trading the security, fulfillment and potential bride of Cruz del Bordallo for two duros and the road to Hell. His departure assures the union of Federico and Marie and so constitutes both an act of pandery and the delivery of an offering (a maiden, Persephone) to the ruler of the living dead of Cuenca.⁶⁴

In Tratado IV° Lázaro ambiguously guides/follows Felipe to his death in the ordeals of insanity at the river crossing (the satirist Dolores) and the Copse (el guarda jurado). While Lázaro survives the

⁶³See footnote 16 above in Chapter Three and in Chapter Four, pp. 209-218.

⁶⁴Federico is a manifestation of Hades/Dis, husband of Persephone, god of wealth and all knowledge, ruler of the underworld.

ordeals and so indicates that he can transcend the cosmogonic chaos, death and near madness, he buries Felipe at the foot of the sierra. Tratado V° represents both a visit to the God of Heaven for consecration and knowledge, and a seeking of Felipe's soul among the good dead.

But, significantly, at and around Horcajo Lázaro undergoes the supreme event of his shamanic initiation, an initiatory sickness or insanity of his own that constitutes the one ordeal indispensable to his mystical transfiguration as a shaman.⁶⁵ Two other requisites of shamanic initiation⁶⁶ are found in the dismemberment pattern and the motif of the candidate's reduction to the state of a skeleton, which are seen vividly in Lázaro's nightmare. These elements are strongly reinforced by the theme of the difficult or impossible passage between the clashing rocks upon which are seated la pareja, God himself in two persons. "He who emerges from such an ordeal victorious is qualified to share in a superhuman condition--he is a Hero, omniscient, immortal."⁶⁷

Tratados V° and VI°, then, are the central episodes in Lázaro's development as a pícaro or shaman. They contain both the apex and the nadir of his call. Tratado VII°, on the other hand, represents a righting of the balance. In addition, in the motifs of sparagmos, crushing or dismemberment of the shaman, Tratado V° contains a major shamanic element: initiatory death. It is reiterated somewhat more

⁶⁵Eliade, Rites and Symbols of Initiation, pp. 72, 87-91.

⁶⁶Ibid., pp. 92-93.

⁶⁷Ibid., p. 66. See also p. 65.

subtly in Lázaro's eating of the goat kid, drinking of wine and passing the walls of the Virgin in Tratado IX°.

The wine itself is a dual symbol of shamanic frenzy and sexuality. When taken in conjunction with Lázaro's swapping of the homosexual Lucas's sandals for the sandals taken from the muleteers, it represents the candidate's attainment of sexual maturity. Lázaro's new status is proven in the ritual of the tree, which he is now able to master, and in the ritual intercourse in which he deflowers the virgin/whore Madrid. His induction represents a draft into the ranks of homeless males who impregnate young women planning to prosper in the wilderness by becoming amas de cría. Significantly, Lázaro's successful correría through the field of toros negros, which follows his mastery of the tree, confirms him as both gigolo and panderer, two major aspects of the picaresque personality and calling.

Summary

Ironical allegory plays a significant role in Cela's version of the Lázaro myth, intellectual irony growing out of intrinsic irony in the plot. Such irony is based on three sets of ambiguous or conflicting elements: (1) a pair of competing esthetic understructures, (2) a pair of contradictory initiations in the ritual understructure, and (3) an ambiguous system of characterization based on four ironic adaptations of conventional comic types. (The last of the three will be discussed in more detail in Chapters Four and Five.)

The fundamental unit of experience in both the mythic and the ritual understructures is the initiation mystery itself. Initiatory motifs in the mythic understructure fall into a pattern of

doubling in which initiatory motifs, taken from Lázaro's childhood, are reiterated symmetrically in his adolescence. The ritual under-structure, on the other hand, is characterized by formal rather than substantive symmetry and coincides with a conceptually balanced structure of initiatory motifs based on tenures with the masters of deception and order. The central axis of this pattern is formed by the chapters on love and death, *Tratados V°-VI°*, in which are articulated both the zenith and the nadir of Lázaro's shamanic call.

Ironically, Lázaro's initiation into shamanism, an exclusive cult, is simultaneous with his initiation into adulthood and sexuality, a public or open initiation into culture. The father figures of the narrative are the masters of deception or order who guide Lázaro's double education as adult and pícaro. In general, it may be said that events in Lázaro's life revolve around a conflict between one or more of the three basic types of comic wits and an opposing butt. The former are characterized as pícaro, acrobat and landowner; the latter becomes the lawman, an extension of the landowner in his demonic aspect.

The major scenarios of the narrative are (1) the tree, a male symbol; (2) the copse or garret, a female symbol; (3) the river valley, a place of apocalypse; and (4) the mountain, a place of holocaust. They reflect the two major themes proposed as a key to both immortality and cultural fertility in the wilderness, sexuality and shamanism. These themes are interrelated in that the shaman of the picaresque universe is the one who renews the world by pandering objects of fertility in the midst of sterility.

At one level, the system of narrative allegory in Nuevas

andanzas tells of Lázaro's advancement from innocence and childhood in the West toward knowledge and adulthood in the East. Two crucial moments occur at this level of interpretation. The first constitutes a pseudo-climax which speaks falsely of a happy and comic or romantic ending for Lázaro's story--which would have him the center of a new society built on noble or fertile values. Lázaro's choice to go forward into adulthood and sexuality occurs just after la pareja's demand to see his non-existent identification papers. Unexpectedly, he decides to seek the birthplace of the sun. He leaves the West and Salamanca (pre-adolescence, the Middle Ages) behind, and with them, the Church and the university as centers of truth.

His inevitable meeting with the acrobats makes clear the fundamental difference between the West and the East. The one, represented by Abraham, is built on superstition and blind faith; the other, represented by Pierre, is built on accomplishments and faith in one's self. Though Lázaro is apparently never able to fulfill Pierre's rite of the tree, the six months that he spends with them seem to give him strength to assert his desire for paradise and Marie.

The second crucial moment at this level occurs one month after their arrival at Cruz del Bordallo. Under the spell of Marie and Federico, Lázaro chooses (or is forced) to assume a new spiritual identity that constitutes a tragic hybris and parodies the chivalric mind. But when the October winds blow, and the child dies, and Abraham appears, Lázaro is again bewitched, this time failing to live up to the heroic image of him created in Tratado VI°. Instead, he seems paralyzed by Abraham's power and becomes curiously blind to his

own power to direct the course of his destiny. Thus, he remains behind to search for Trastamara and, though arriving at Cruz del Bordallo just in the nick of time, declines to expose Abraham's deception. As a result, Lázaro facilitates Federico's transformation into a courtly lover and assures his own exile.

The world which he re-enters is clearly an anti-chivalric or ironic universe whose central event is the holocaust or anti-creation. This is symbolized by the ambiguous duad who preside over the wilderness, la cuadrilla of three, four or five musicians in the nether-time, la pareja of two (or three) policemen in the present. Both of these multiple characters represent in their personalities an expression of "the demonic or undisplaced radical form of tragic and ironic structures" (Frye), the killing of the divine king in an ironic fertility ritual.

The basic motif of plot development in Lázaro's vida is a movement from resurrection to invisibility. The repetition of this motif merely underlines the theme of resurrection. Its repetition occurs not only in the mythic understructure itself and, as Lázaro claims, twice again before he sits down to write about it, but also in the lives of Abraham and Librada, pícaros who play a significant role in Lázaro's shamanic development. The scar of subincision/castration which Abraham reveals to Lázaro at Cruz del Bordallo links him with the old man Abraham, father of Isaac and therefore of the Jewish nations; with Bacchus, god of wine and immortality; and with the shaman whose initiation signifies both his own immortality and the rejuvenation of the tribe. Lázaro's own story shows that he also survives or is resurrected from several ritual deaths. He thereby confirms his

shamanic calling and differentiates himself from the lawman, the acrobat and the landowner.

The events recounted in the ritual understructure, too, are obviously initiatory. Ironically, they counteract the tragic movement of allegory implied in the mythic understructure. Since the basic pattern found in all initiations is one of death and resurrection, the cabin (or casket) and the wilderness (or copse, mountain, plain) are seen as places of renewal. The presence of initiatory motifs is clearly substantiated by Lázaro's actions and by the presence of two sets of elements in Nuevas andanzas.

The first set is made up of the four general categories of behavior common to all initiations. They are (1) the preparation and penetration of the sacred ground, signified in Lázaro's narrative by a riddling ritual; (2) the candidate's separation from the mother and the rest of the tribe so as to maintain the secrecy of the rites; (3) the revelation of the initiation mystery by tribal elders, Lázaro's masters and guardians or guardian spirits; and (4) the masters' infliction of initiatory ordeals, which are both physical and psychological.

The second set of initiatory elements is expressed in the operation of five of the six most frequent and extensive patterns of initiation. The shamanic pattern, which is by far the most important of the five, provides the kernel of logic that determines the evolution of both Lázaro's character and his plot. This central motif reverberates throughout the narrative in a conceptually symmetrical pattern based on two distinct movements of event, each of which is repeated in four variations which yield a total of eight basic episodes

in Lázaro's narrative.

Movement I is based on Lázaro's lessons with four masters of deception, or shamans, whose purpose is to impart the shaman's secrets and to keep Lázaro on the path of shamanism. Movement II, on the other hand, is based on rites of immortality imposed by four masters of order, or lawmen, whose purpose is to confirm Lázaro's natural or learned picardía/shamanism and confine it. Each movement contains five basal events designed to accomplish the purpose of each type of master. By the end of the narrative, it is clear that Lázaro has remained true to his picaresque nature, choosing to become a pícaro, or immortal (shaman), and to abandon the martyr's way exemplified by Federico, Felipe and Señor David/Tomás.

Other initiatory patterns used in Nuevas andanzas are (1) the pattern whereby initiation takes the form of a simple separation from the mother and straightforward instruction in the sacred myths and concepts; (2) the dramatic pattern of circumcision, truly perilous ordeals and torture or symbolic death, followed by rebirth; (3) the pattern of individual withdrawal into the wild in search of a protecting spirit; and (4) the pattern whereby initiation takes the form of a new gestation followed by a new birth expressed in gynecological images.

The shamanic pattern also involves perilous ordeals and subincision or other mutilations, which represent the candidate's dismemberment (sparagmos). The pattern is further characterized by the candidate's return to the skeletal state (bloodlessness) and by the climbing of trees or their counterparts (mountains, stairs, poles, valleys), which symbolize the path to heaven and hell. The theme of

shamanism reaches its zenith in Lázaro's mountaintop derangement, psychic vision and deific encounter in Tratado V°, the ecstasy and psychological disordering being clear indications of shamanic election.

Lázaro's downfall in Tratado VII°, while it ironically fulfills the law of tragic nemesis or the righting of the balance, also ironically reverses the law of tragedy which says that the hero must succumb to natural law and the ravages of time. Rather, Lázaro's expulsion from the earthly paradise causes him to rise out of the bipartite natural law of Darwinism and Christianity allegorically presented in Tratado VI°. The narrator uses the ritual understructure to focus on Tratado VII° as the narrative's ironic turning point, thus undermining the thrust of the mythic understructure toward tragedy and reinforcing the theme of resurrection.

Tratados V° and VI° are the central episodes in Lázaro's development. These contain both the apex and the nadir of the initiation process. His departure from the earthly paradise constitutes an act of pandery that hands Marie over to the new lover Federico. Lázaro's developing shamanic status is later confirmed both by his narratorial ambiguity and mental vigor, and by his youthful appearance described in Tratado II°--all of which are in direct conflict with the other picture he paints of himself as an upright old man neglected and abused by God.

CHAPTER FOUR

THE IRONIC STRUCTURING OF PROTAGONIST AND POINT OF VIEW IN NUEVAS ANDANZAS

Characters may be created out of the esthetic/intellectual impulse toward plot and allegory (which creates types and archetypes) and/or out of the mimetic impulse to explore the psychological and sociological realities of life (which creates individuals).¹ An analysis of the characters in Nuevas andanzas reveals them to be typical and archetypal rather than psychological or sociological in the narrow senses. Like its model, Cela's version of the Lazarillo is a pre-novel form of narrative, an anti-romance specifically, in which the inward life of its characters is either omitted or made ambiguous by ironic language. The structural ironies of characterization and character patterning in Nuevas andanzas are complicated also by ambiguities which evolve from the ironic point of view controlling the narration.

Traditionally, as Scholes and Kellogg demonstrate, in primitive narratives like the romance and the anti-romance, characters are generally types. They develop along ethical or esthetic lines and are presented opaquely. In an opaque presentation of character, either "the inward life is assumed but not presented" at all,² being displaced

¹Scholes and Kellogg, Nature of Narrative, pp. 167-171, 204-205.

²Ibid., p. 166.

in the narration by action and dialogue, or the direct presentation of a character's mind, as in a classical or Renaissance soliloquy, is masked by the conventions of rhetorical language.³

Creators of anti-romances (e.g., Nuevas andanzas and Lazarillo de Tormes) may substitute the rhetorical language of irony for the more beautiful, bombastic and noble kinds of rhetoric generally associated with soliloquies in romance and myth. The result is that the characters of anti-romance, who often are shown to behave ignobly or ambiguously, may also present themselves to us in an ignoble or ambiguous way. By contrast, in mimetic forms of narrative such as the novel, characters are individualized and are presented in the manner of nineteenth-century Realism. This is achieved primarily through the direct presentation of the character's inward life, as in omniscient commentary or the stream of consciousness technique which "insists on psychologically oriented patterns" of language.⁴

While Nuevas andanzas may be classified esthetically as an anti-romance (ironic bildungsroman) on the basis of both its mythic understructure and its characters, its narrative stance (point of view) is that of the fictional anti-confession. (The non-fictional form of anti-confession is the apologia.)⁵ The fictional confession,

³Rhetorical language (as used here) is defined as "words artfully deployed so as to move the reader or audience by focusing on him and his responses." Ibid., p. 185.

⁴Psychological language attempts "to reproduce mental verbal process--words deployed in patterns referable not to verbal artistry but to actual thought, focusing not on the audience but on the characters." Ibid. See also ibid., p. 188.

⁵Ibid., p. 244.

a first-person mimetic device used for the revelation of a character's inward life,⁶ is transformed by the narrators of the *Lazarillo* stories into an ironic statement of dubious credibility made by an untrustworthy narrator. The "technique of the true eye-witness narrative"⁷ as used by Apuleius, by Petronius, by the unknown author of the *Lazarillo* and by Cela, is, in fact, a device of irony rather than of authenticity and truth.⁸ The only truth that it reveals is the falseness of truth itself and the fallacy of believing in Truth as an external absolute abstraction which can explain or guide the behavior of humankind.

The deceptive pícaro--master of buen romance--is, of course, a most suitable vehicle for the laying bare of deceptive truth, the perfect character type to make an ironic confession grounded in relativity and perspectivism. In Nuevas andanzas and the *Lazarillo*, the picaresque narrator is clearly in control of his narrative at all times, refusing to allow either reader or author to gain the upper hand and achieve an ironic view of him.⁹ He maintains a strict watch over the purposely deceptive and ambiguous information he imparts. The subtle intimations and labyrinthine syntax of Lázaro López's prologue merely hint at the complexity of the mental puzzle he has set

⁶The interior monologue, soliloquy, stream of consciousness and confession to a confidant are all forms of confession traditionally or recently used by characters to reveal their own inward life. See *ibid.*, pp. 175-178, 183-185.

⁷*Ibid.*, p. 245.

⁸Compare *ibid.*, pp. 240-241, 263-265. Also see above in Chapter One, pp. 21-24.

⁹See *ibid.*, p. 256.

for us in his narrative. Similarly, the subtleties of language and intention found in the prologue of Lazarillo's vida cannot even begin to be fully perceived until the rest of the work has been read and understood.

Therefore, under the guise of telling a simple tale which, he claims, could prove to be a benefit for the reader's life, the tricky narrator engages us directly in an intellectual game. The game is created to test skills of analysis/synthesis and one's previous knowledge of both esthetics and human nature. The goal of the reader in this game is to solve the paradoxes of the pícaro's enigmatic personality--that is, to define his character and understand both the incidents crucial to the formation of it and the universal forces behind those incidents.

The narrator's goal in the telling of his life is to make his character ambiguous, to make the paradoxes intriguing and unsolvable. In the end, the narrator has his way. All of the evidence in the infamous caso of Lazarillo de Tormes, for example, has been based purely on metaphor, speculation and rumor, as indeed have the multiple identities of Lázaro López's elusive parents and of Lázaro himself. Neither narrator has committed himself to the proving or the disproving of the facts of his life; one is left with only esthetics.

Furthermore, the narrator/author relationship, like the Lázaro/vuestra merced relationship in the Lazarillo and the Lázaro/editor relationship in Nuevas andanzas, is never satisfactorily clarified by the narrator. So the reader, unable to depend on either the author's or another reliable character's evaluation of the narrator, is forced to base an understanding of the pícaro's development on his or her

own expertise. Because of the egocentric viewpoint and the narrator's masterly use of ironic rhetorical language, the reader is in effect forced to become a character too, to interact directly with the narrator and actively participate with him at the level of narrative invention. It is the reader who must, in the final analysis, supply motivation in the events of Lázaro's life.

Both Lazarillo and Lázaro López make recognition of this state of affairs early in their narratives, issuing a formal challenge of sorts, a provocation designed to prick the reader's interest and self consciousness. The narrator initiates the interplay and involvement of the reader in the creation of his life and character by deliberately setting himself in opposition to the known or supposed values and esthetic expectations of the reader.

In the prologue of the Lazarillo, the main theme of which is identity or the ambiguous fate of the self-made man, Lazarillo confronts the reader through vuestra merced. He chooses to make his attack around the relevant issues of false flattery and the superiority of industry over the favors of fortune. In the passage on alabanza, the narrator implies that all men are, inevitably, victims of their own pride and blindness of self (p. 53). His two examples encompass church and state alike, thus equalizing the moral condition of both Lázaro (the new squire) and his invisible ecclesiastical antagonist (the new cleric). In the passage on fortuna, he implies that those who succeed without the aid of Fortune, indeed in spite of barriers thrown up by the latter, are of more worth as persons than those who inherit noble estates or otherwise easily gain position and wealth (p. 54). Hovering just below the surface of both discourses

is a tone of attack against the mighty ecclesiast--and, behind him, the reader--who has demanded and gotten a firsthand account of Lázaro's and/or his wife's caso.

The Role of the Reader and the Theme
of Identity in Nuevas andanzas

In Nuevas andanzas, Lázaro López attacks his reader on the ground of a circular paradox growing out of the Existentialist's issue of justification by bloodline and reputation or by action and reputation. In the course of his narrative, Lázaro makes several points about identity formation, society and the individual which effectively question the Existentialist's simplistic view of the power of action to justify existence.

First, he supports the Existentialist's scorn of bloodline by showing that one's bloodline and genetic identification are impossible for most to verify, except by hearsay, although in reality they continue to play a significant role in the individual's social identity and role formation. He shows that social acceptability, paradoxically, is therefore a built-in potentially destructive force. It can, and does in the case of Lázaro López, create persons who, in order to achieve the approbation of society, will shed healthy instincts and repress or hide vital traits.

However--and here he differs from the Existentialist--Lázaro's vida goes on to prove that it is no easier to verify either the actuality or the justness of the actions of an individual. As in the case of Felipe, from the outside of even the shallowest grave, it is difficult to prove the previous existence of its occupant, much less

the worth of his actions. With the disappearance of one's self, either through death or separation, one's life ceases to have meaning except within the minds and memories of others. One's words may influence others, one's actions may nurture or destroy others; but in human relations a cause-and-effect process is totally ambiguous.

Similarly, the effects of one's words and deeds, like one's bloodline and reputation, are verifiable only through records and witnesses. And the latter, as the narrator of Nuevas andanzas so ably demonstrates before his narration is done, are totally untrustworthy. Official army records, for example, show Lázaro López to be the son of a dead whore alleged by public opinion to be his mother, and of an imaginary father indirectly accused by Lázaro himself of using false French and Spanish identities. Lázaro's own record of his life shows only that he is said to be the son of that same whore and that she is believed to have had four lovers, anyone of whom could have been the protagonist's father.

More importantly, Lázaro's vida goes on to show that the narrator desires and so claims to be the grandson of the fictional Lazarillo de Tormes, to whom he refers, foolishly or mischievously, as a personage of respectability:

a mí el tal libro me produjo una gran alegría, porque también me llamo Lázaro y soy del país y porque, ya que la providencia no quiso darme padres conocidos y sólo candidatos a porrillo, me ilusiona pensar que aquel Lázaro fuera abuelo mío. . . e hijo de padres con nombre y apellido como Dios manda. (P. 27)

The verb ilusionar carries here both meanings of "to fascinate" and "to deceive," his self-deception apparently complete in the next paragraph, where he refers to Lazarillo as "mi abuelo" and to Lazarillo's parents as "mis bisabuelos" (pp. 27-28).

Lázaro openly bases his claim of kinship with Lazarillo on two irrelevant and ultimately unprovable facts: his place of birth and his given name. Not only is it uncertain who gives him the name Lázaro--he is named "Picado" by the shepherds of Ledesma when he is five years old and "Novillo" and "Salamanca" by Pierre when he is fourteen or fifteen--but it is also uncertain where and when he was born:

Yo no soy de las mismas aguas del río, como mi abuelo, ni de Tejares, como mis bisabuelos, pero sí de la tierra del Tormes, ya que, según lo más probable, donde vi la luz del sol por vez primera fuera en Ledesma, en la misma provincia de Salamanca, debe hacer ya unos cuantos años, de los que no llevo la cuenta.
(Pp. 27-28)

The reader is left to assume that it was Lázaro's mother who named him Lázaro and likewise to assume that she fled the house of the tax collector of Salamanca to take shelter with the shepherds before, during and for two weeks after Lázaro's birth. The narrator claims only that his mother wanted to be a wetnurse and so cared for him and herself very well before his birth, "se conoce que para que no me estropease y echara por tierra sus buenos proyectos." He says that she abandoned him when "apareció una casa de Salamanca donde la patrona encontró más cómodo dejarme a mí en ayunas que amamantar a su hijo" (pp. 30-31).

Obviously Lázaro himself may have chosen his own given name and birthplace, just as hearsay chose his mother and her motives; just as the recruiting officer chose his father; and just as Lázaro apparently chooses a grandfather before our very eyes. While he seems content to allow external circumstances to decide the identity of his parents, his choice of a grandfather indicates that he thinks of

himself as a self-made man.

After all is said and seen, one cannot be truly certain that Lázaro López has ever been anything more than a figment of the editor's and reader's imagination, an esthetic trick of Cela, or of the narrator himself. Cela's message to the reader is that the only proof of existence, the only justification of one's life, lies precisely in the quality of one's relationships. He goes on to show not only that the latter are ephemeral, but also that their quality is, after all, a function of both art and perspective: they are immeasurable except by the subjective individual, who of necessity acts as co-creator when he endows them with private meaning.

Lázaro López's relationship with the reader is, as we have said, subtly antagonistic. His attack, which focuses on the issue of identity, is bipartite. First he challenges the reader to dispute the narrator's ambiguous identity; then, in the *Nota del Editor*, he challenges the reader to verify his own identity. In the prelude to the first stage of his attack, which occurs in *Tratado IIº*, the narrator continually confuses his own identity by oscillating among two pairs of conflicting personas. One pair is composed of the innocent rustic and the worldly traveller; the other, of the man of faith, or true believer, and the vitriolic railer, or self-appointed protector of society.¹⁰ Each of these personas has its counterparts among the four types of nurturing or castrating fathers: the pícaro, the husbandman or acrobat, the landowner, and the lawman.

Promising to rewrite his book later according to all the rules

¹⁰See Elliott, The Power of Satire, pp. 135-140, 257-275.

of grammar that he has just undertaken to learn, he pretends to be quite docile. He ends his prologue with the following deceptively guileless claim to abhor complicated abstractions: "Y nada más, porque pienso que escribir así, de cosas sin sustancia y sin contar detalles, fuera bastante más difícil de lo que imaginara" (p. 26). His claims of docility and innocence are supported in Tratado I both by his pastoral beginnings, claims of innate honesty and apparently grateful loyalty to the shepherds (pp. 28-33), and by his seemingly naive belief that he is really the grandson of Lazarillo de Tormes (pp. 25-28), a belief restated in Tratado VII° (p. 154).

But the implications of statements such as these are undermined by conflictive evidence to the contrary. The long sentences, clever language and archaic syntax of the prologue begin to beg the issue of his easy manner, and in Tratado I there occur at least four incidents or references that negate his original stance of gentle stability. These are (1) his boasts of deliberately blinding the rival shepherd boy (p. 34); (2) the unexplained contempt for him held by Lucas el Cabrito (pp. 34-35); (3) his apparent alliance with el tísico to obtain the prized visored cap at the expense of the shepherds; and (4) his final condemnation and harsh rejection of the shepherds (p. 38).

The same pattern of personality reversal in the voice of the narrator is repeated in Tratado II°. The introductory passage begins with his unexpected acknowledgement that he is knowingly breaking a literary convention by interjecting a self-portrait at this point in his narrative (or at all). It ends with some modestly double-edged words: "pienso que más conveniente será tomarse esta licencia y

referir cómo soy de por fuera, ya que de dentro sólo Dios lo sabe, y relatar también cuáles fueran mis señales por si me pierdo" (p. 39). The language of the self description which follows this is a model of moderation and containment: "Yo me conformo con mi estatura, porque no fuera de bien criado tratar de enmendar la plana al Padre Eterno. . ." (p. 39). He then presents himself as an Everyman blessed with moderate height and weight, a balance of joy and sorrow and an even temperament, well-suited to his lifestyle of the healthy, well seasoned traveller (pp. 39-40). He describes quite innocuously the only distinguishing marks that life has given him: two scars on the left (sinister) side of his head, one over his eye, the other under his ear; and the pockmarks that cover his face.

In the final paragraph of Tratado II°, he blurs the image that he has so carefully drawn. As he issues his challenge we get a taste of the reason for his scars. Rounding off his portrait with a reference to bloodline, he unexpectedly reveals attitudes of superstition, bigotry and hostility:

sólo me resta decir que mi sangre, aunque desconocida, debe ser pura, ya que nunca padecí de granos ni sarpullidos, y que si bien no tan clara como la de un duque, tampoco la tengo por tan sucia como la de los albarazados, los jíbaros o los calpamulos. Lo que, bien mirado, no es moco de pavo ni cosa tan poco importante como para ser olvidada. (Pp. 40-41)

The final sentence is a muted threat against the foolhardiness of any who would question his claims of acceptable bloodline, and neither the absurdity of his stance nor the humorousness of his language can fully disguise the narrator's defensive tone.

Without the allegorical background of Lázaro's life and character to explain it, that anger may seem unjustified and peevish.

In any event, it represents a shift in character to the vehement satirist and railer and so ironically parallels the protagonist's unexplained disaffection for the churlish shepherds at the end of Tratado I. We can only conclude that, at this point in the narrative, several identities or personalities have been claimed by the narrator and no one of them should be either discounted or exalted, allowing the ironic tension among them to function. The reader's confusion at the end of Tratado II° is, of course, prophetic: it will persist throughout the narrative and after. Lázaro López the narrator will not dissolve his masks, but will remain the elusive ironist, the pícaro of many voices.

The second part of the narrator's attack on the self-esteem of the reader occurs in the final addendum to the narrative proper, the editor's note. This intrusion reminds us that throughout the narrative this character, to whom the narrator has not overtly alluded, has still been present as an invisible counterpart of vuestra merced in the Lazarillo. (Logically, vuestra merced is probably the publisher or person responsible for the publishing of Lazarillo's vida, if we can believe the narrator's professed intention to turn it over to vuestra merced.) The editor, therefore, is a formal manifestation of the reader, rather than of the author as might be supposed. Yet the editor is not every reader any more than he is Cela, and his presence is a clear reminder of that fact from Cela himself.

The editor presents himself as an elitist and as both knowledgeable and learned; he is possibly self-serving and mercenary. He, like Lazarillo's vuestra merced, knows the narrator personally but not intimately, and, for the sake of his nota at any rate, romanticizes

both the struggles of Lázaro and Lázaro himself. He calls him "este hombre ejemplar que combatió contra todas las adversidades" and laments the absence of a long-sought sequel to "sus ingenuos y atormentados cuadernos" (p. 197). Moreover, either deliberately or stupidly, he misinterprets the narrator's overtly bitter rejection of the possibility of a sequel. Lázaro claims a sequel would merely contain a monotonous mirror-image of Nuevas andanzas and of the painful lives of everyone: "Contar el camino, ¿para qué? Fue la espinosa senda de todos quienes conocí. . ." (p. 195).

Alluding to the ending of Nuevas andanzas, the editor seems complacently unaware of the tone of nihilism sounded at the narrative's conclusion:

Aunque Lázaro, en el Tratado IX de su relato, nos habla de que pone punto a la primera parte de sus andanzas, pareciéndonos indicar así que pensaba escribir una segunda que abarcase desde donde dejó el hilo del cuento hasta el fin de sus días, parece probable que esta continuación jamás lo escribiera. En todo caso, y si alcanzó a redactarla, por lado alguno llegó a encontrarse. (P. 197)

Regardless of Lázaro's expressed intention to write no more of his life, the editor continues to search for one, declaring that Lázaro did not tell him until later that he would forego a sequel:

Cuando le visitamos, poco antes de nuestra guerra, en el hospital. . ., para preguntarle que dónde la había echado, nos respondió que en su cabeza seguía, porque había pensado que así había de ser mejor por aquello de que nunca segundas partes fueron buenas. (P. 197)

It is unclear whether the editor has deluded himself, or whether Lázaro has deluded the editor, as Federico and Lázaro once seemed to be deluded by Abraham. Has the narrator succeeded in clouding the editor's vision of his ignoble person and of his error-laden narration, or is the editor, like Don Federico, perhaps aware of a

higher--but totally impractical--truth which remains substantially imperceptible to most readers?

What is clear is that, though the editor takes the liberty to speak as a well-informed and reliable observer of Lázaro and his vida, it is the reader's responsibility to separate his or her views of Lázaro from both the editor's and Lázaro's own. If the reader fails to make these vital distinctions, the narrator's fundamental message about the elusiveness of identity is proven indisputably at the point of gravest difficulty. That is the point of self-knowledge, which lies at the heart of the issue as the only place of departure for knowledge of others. In the wilderness, it is a dire point indeed, if one is to survive: there, the impostor and the tragic hero stumble headlong down; there, the self-deprecator and the pícaro begin their impossible spiral upward.

Ultimately, the narrator's aim, contrary to what he declares it to be, is not to establish his identity by bloodline or by deed. In fact he successfully blocks all attempts to categorize him according to these criteria. He leaves open only one possibility: a definition based on personality. Needless to say, he does not allow such a definition to be founded either on heritage or on choice of action, for it never becomes clear either who Lázaro's parents are or whether the protagonist's deeds are chosen or forced upon him. Neither does the narrator allow such a definition to be founded on style or manner of expression, for his several voices remain those of the foolish provincial and the wise traveller, God's noble knight and the churlish railer.

Rather, Lázaro López forces the definition of his character to

be made on esthetic and allegorical grounds which must be based on apparent preference and natural affinity. Such a foundation for definition makes that definition all the more tentative. This is particularly true when the narrator goes on to show that we are all inextricably part of each other, our individuality barely visible as it intermeshes with the one great archetype, ironic humankind.

In Nuevas andanzas in short, Cela proves the circularity, mutability and elusiveness of identity. Identity is established through a contradictory bipartite process, which Cela states as an impossible proposition. The first clause of the proposition is that one can know one's self only by distinguishing the self from the other and so defining a personal frame of reference. The proposition's second clause is that one can never truly know the other except through interpretation. This, in turn, demands knowledge of the self, which is constituted exclusively by a personal frame of reference.

The ambiguity arising from these circular, paradoxical laws of personality is, without reservation, unresolvable. It depends upon a complex task which, though it may be a special talent of the intuitive pícaro, remains substantially impossible for most of us. The result is a definition of personality which is totally relativistic and completely void of dependable absolutes. It implies that neither the self nor the other can be defined; that they can merely be experienced, and so become relevant to the experiencer's values system. The latter is itself in constant flux.

This further implies a ceaseless evolution or process of rebirth/resurrection for both the self and the other. By forcing the reader to become part of the ironic world of Lázaro's narrative and to

experience directly the necessity of separating her or his personality from those of the protagonist, the narrator and the editor, Cela emphasizes the frustration and ambiguity inherent in the futile process of identification/identity-formation.

The Esthetic and Allegorical
Identity of Lázaro López

Over and above the allegations and bold assumptions made by the narrator (and others) about his bloodline, the key issues are personality and self-determination rather than heritage. The underlying structure of mirrored character deployment in Nuevas andanzas reveals a covert, distinctive relationship among certain characters who bear a strong resemblance to each other and to Lázaro. (See Figure 9.) They constitute a family or group of pícaros consisting of two analogous types: the pícaro, a shaman, confidence man, gigolo and panderer; and the celestina, a witch, extortionist, whore and go-between. Lázaro, who encounters each of them separately, is linked with them all through natural affinities of temperament and behavior rather than through blood or learned behaviors. His esthetic relationship with them supports the thesis that Lázaro becomes immortal through a discreet initiation into the sect of shamans constituted by these characters.

The members of this family do not appear to know each other nor do they meet--except symbolically or in an altered form--during the course of Lázaro's narrative. They (Abraham, Madeleine, Ceferino and Librada) form an esthetic rather than a biological or social unit. But they are firmly bound together by personality and by shared traits

BEGINNINGS

IDENTITY

<p>Unas Palabras, II°</p>	<p>Lázaro (pícaro): beginning alone, hungry for life</p>	<p>1 RESURRECTION/DISRUPTION</p>	<p>Lázaro (pícaro): beginning again, still alone and hungry for life</p>	<p>VI°</p>
	<p>Lazarillo de Tormes (pícaro) <i>la voz del pueblo</i> (shrew) Rosa López (whore) Froilán Quinterio· El Seguro (lover) <i>la cabra</i>/ Matilde (shrew) Dorinda, wife of El Seguro (whore) El Chubasco (pícaro) <i>el recaudador</i> (lawman), Don Seraffn Serrano (cuckold) Lucas el Cabrito (lawman), Sebastián (cuckold), Desiderio (lawman), <i>el tísico</i> (cuckold)</p>	<p>2 NURTURING OF THE SCAPEGOAT ADOPTED GRANDFATHER FALSE PARENTS cruel stepmother..... alleged mother, Oedipal mother, TRUE PARENTS (LOVERS) virile father wetnurse, potential bride FALSE MOTHERS potential stepmother LOOK-ALIKE MOTHER/BROTHER LOOK-ALIKE FATHER/BROTHER potential fathers FALSE FATHERS usurping uncle, stepfather. stepbrother, brother-in-law</p>	<p><i>la pareja</i> (double lawman) Violette (whore) Pierre (lover) Marie (virgin) dappled pony (shrew) Madeleine (<i>celestina</i>) Colosse (lawman), Etienne (lawman), Ragusain (cuckold), <i>los dos gemelos</i> (double lawman), <i>el gemelo ciego</i> (cuckold)</p>	
<p>III°</p>	<p>(THE PAST HERITAGE) <i>la cuadrilla</i>: Sr. David Andrade (cuckold), Tomás Suárez (lawman), Abraham (pícaro), drummer? (lawman?)</p>	<p>3 DISCOVERY OF MALE PRINCIPLE OR ORDER <i>árbol de genealogías</i></p>	<p>(THE FUTURE HERITAGE) <i>el árbol</i>: Pierre (lover, roble)</p>	
	<p>Lázaro (pícaro): Lumbrales (cuckolds), Julián el Loco (lawman), father (cuckold), stepmother (whore), two <i>criadas</i> (virgins); <i>el alcalde</i> (cuckold), <i>el secretario</i> (lawman), Simón <i>el pregonero</i> (pícaro/lover)</p>	<p>4 SPARAGMOS: DISCOVERY OF THE LIMITS OF ORDER victims</p>	<p>Lázaro (pícaro); <i>la mona tísica</i> Pompadour (whore)</p>	

III°	(THE PAST HERITAGE) <i>la cuadrilla</i> : Sr. David Andrade (cuckold), Tomás Suárez (lawman), Abraham (pícaro), drummer? (lawman?)	3 DISCOVERY OF MALE PRINCIPLE OR ORDER <i>árbol de genealogías</i>	(THE FUTURE HERITAGE) <i>el árbol</i> : Pierre (lover, roble)
	Lázaro (pícaro); Lumbrales (cuckolds), Julián el Loco (lawman), father (cuckold), stepmother (whore), two <i>criadas</i> (virgins); <i>el alcalde</i> (cuckold), <i>el secretario</i> (lawman), Simón <i>el pregonero</i> (pícaro/lover)	4 SPARAGMOS: DISCOVERY OF THE LIMITS OF ORDER victims	Lázaro (pícaro); <i>la mona física</i> Pompadour (whore)

EXPERIENCE

IV°	Felipe (cuckold) and Dolores (shrew) <i>gallito/lagarto</i> (double lawman) <i>el guarda jurado</i> (lawman)	5 DISCOVERY OF DOMINANT SOCIETY OF CELIBATES (no union) demented son castrating father	Federico (cuckold) and Marie (virgin) <i>el gemelo ciego</i> (cuckold) <i>el gitano</i> /Prudencio (double lawman)
	Nicolás (cuckold), <i>la</i> <i>horcajana</i> (virgin) <i>el perro negro</i> (lawman) <i>la pareja</i> (double lawman)	LOOK-ALIKE GRANDFATHER/BROTHER (no union) demented son castrating father	Abraham, Trastamara (double pícaro) Filemón (cuckold) La Paca (shrew) <i>niño con cachorro</i> (double lawman) Licenciado Roque Sartén (lawman)
V°	(VISION OF THE PRESENT) <i>PESADILLA</i> : Marie (virgin, hag) Madeleine (<i>celestina</i>), Violette (whore, toad) Pierre (lover, tree)	6 DISCOVERY OF FEMALE PRINCIPLE estranged wife go-between/witch, siren phallus	(EXPERIENCE OF THE PRESENT) La Paca (shrew, hag) Librada (<i>celestina</i>), Genoveva, Rosa (whores) Fidel (lover) Don Julio el Médico/Don Segundo el Cura (double lawman), Filemón Estévez (cuckold), Don Pantaleón Cortada (cuckold) <i>los trastos</i> (pícaros) alum poodle
	Julio el Tísico/Martín Andrán (multiple lawman), Nicolás (cuckold), <i>perro negro</i> (lawman) Skeleton and ant-boy (pícaro)	ADOPTED GRANDFATHER/ LOOK-ALIKE BROTHER castrating fathers shaman demented son	
	Lázaro (pícaro)	7 DIFFICULT PASSAGE shaman/pícaro	Lázaro (pícaro), <i>toro colorao</i> (pícaro) <i>toros</i> (cuckolds), <i>arrieros</i> (lawmen), <i>viejo/yegua</i> (lawman/shrew), <i>fábrica</i> <i>de café</i> (cuckold), <i>castor</i> Madrid

VII°

VIII°

IX°

EXPERIENCE

IV°		5 DISCOVERY OF DOMINANT SOCIETY OF CELIBATES		VII°
V°		Felipe (cuckold) and Dolores (shrew) (no union) Federico (cuckold) and Marie (virgin) gallito/lagarto (double lawman) demented son el gemelo ciego (cuckold) el guarda jurado (lawman) castrating father el gitano/Prudencio (double lawman)		
		LOOK-ALIKE GRANDFATHER/BROTHER Abraham, Trastamara (double pícaro)		
	Nicolás (cuckold), la horcajana (virgin) (no union) Filemón (cuckold) La Paca (shrew) el perro negro (lawman) demented son niño con cachorro (double lawman) la pareja (double lawman) castrating father Licenciado Roque Sartén (lawman) Lazarillo (pícaro), Ceferino (pícaro)	ADOPTED GRANDFATHER/ LOOK-ALIKE BROTHER.....		
	(VISION OF THE PRESENT) PESADILLA: Marie (virgin, hag) estranged wife La Paca (shrew, hag) Madeleine (celestina), go-between/witch, Violette (whore, toad) siren Genoveva, Rosa (whores) Pierre (lover, tree) phallus Fidel (lover) Don Julio el Médico/Don Segundo el Cura (double lawman), Filemón Estévez (cuckold), Don Pantaleón Cortada (cuckold) los trastos (pícaros) alum poodle	6 DISCOVERY OF FEMALE PRINCIPLE	(EXPERIENCE OF THE PRESENT)	VIII°
	Julio el Tísico/Martín Andrán (multiple lawman), Nicolás (cuckold), perro negro (lawman) castrating fathers Skeleton and ant-boy (pícaro) shaman demented son			
	Lázaro (pícaro) shaman/pícaro Lázaro (pícaro), toro colorao (pícaro) toros (cuckolds), arrieros (lawmen), viejo/yegua (lawman/shrew), fábrica de azúcar (cuckold), gates Madrid (double lawman), los guardias (lawmen), comisario/escribiente (double lawman)	7 DIFFICULT PASSAGE		IX°
	tongues, rocks, guns, blades, la pareja (double lawman) obstacles			
	Vanished childhood, no material goods, no documento, undramatized image of Lázaro escaping (anti-climax)	8 INVISIBILITY	Vanished youth, no material goods, no sequel, narrator replaced by el editor (anti-climax)	Epílogo Nota

Figure 9. Mirrored and Shadowed Archetypes in the Mythic Understructure of Character in *Nuevas andanzas*

and emblems that link them to common mythological sources and so set them apart from other characters in the book. And they are undeniably linked by the picardías which, though not so named by the narrator, are shown by him to be the dominant aspect of their personalities. Throughout their characterizations runs a persistent analogy between various forms of excess or lawlessness (i.e. picardía, chaos) and eroticism.

The celestina stands, side by side with her male counterpart, at the creative center of the picaresque wilderness, for in the male and female pícaros converge the central catalysts or forces which bring together the fertile fathers and mothers of Nuevas andanzas. These forces are the wind (or wing) and wine. The male and female pícaros are also intimately linked with the central motifs expressing sexual union--the cardgame and music--and with those expressing pandery and sexual enticement--thievery and magic.

The uniting of fertile lovers is clearly the main function of two celestinas encountered by Lázaro. Each has passed her age of beauty and, like the shaman, is beginning to take on characteristics of the opposite sex (a beard, a mustach) as a sign of immortality and perfection. The first of these women is Madeleine, the pockmarked Bacchante of the East (China, India, France); the second is Librada, her yellow-skinned counterpart of the West (Spain, Portugal, Galicia). Lázaro's own physical appearance is characterized by two traits that link him directly to the celestinas: his tawny complexion, or "color. . .sano, tostado por el sol y curtido por todos los vientos," and the deforming "marquillas de viruelas" that cover his face (p. 40). Madeleine even taunts Lázaro with his resemblance to her, "diciéndome

que parecíamos hermanos." He too subtly confirms it: "por la edad de los dos más debiéramos parecer hijo y madre" (p. 110).

Both Madeleine and Librada are whores now characterized by the withered appearance of age. Madeleine, a manifestation of the redeemed prostitute Mary Magdalene, is "vieja y chupada" (p. 110); Librada, "por mal nombre La Sota," is "cincuentona y escurrida de carnes" (p. 161). Both women speak the unspeakable with the strange accents of a foreign tongue. Madeleine, on her habitual drunken sprees, "le daba por cantar en su lengua, accionando como una cabra loca, Dios sabrá qué clase de porquerías" (p. 110). She spends her days "renegando y blasfemando de todo y bebiendo aguardiente" (p. 110). Librada "hablaba con la zeta y más con la nariz que con la boca, y las cosas que decía, ya raras de por sí, pronunciadas con aquella voz, llegaban a atemorizar" (p. 161). Librada, whose name is taken from Liber, another of Bacchus's names,¹¹ is also addicted to aguardiente: she requires a small glass of it, taken with a fig-cake, before rising each morning. Wine also plays a key role in her ritual murder of the treacherous lover Filemón Estévez, who thereafter symbolizes the blight and sterility against which celestina and pícaro struggle.

The Pícaros and Bacchus

Clearly both Librada and Madeleine are esthetic manifestations of the maenades, Bacchus's frenzied followers who did not worship him in orderly temples but in the orgiastic wilderness; there he provided them with berries and herbs and the milk of the wild goat to

¹¹Bulfinch, Mythology, p. 20; Hamilton, Mythology, p. 44.

drink.¹² Significantly, one of Lázaro's chores in the service of Librada is to gather ferns and blackberries when they are needed (p. 161), a motif which links the pícaro directly to Bacchus (Dionysus) himself.

It is a linkage repeated in the association of the pícaro Abraham with the garden and the grape. At the feast of sausages in Lumbrales, Abraham tells Cachimbo the humorous story of his miraculous recovery in the vineyard of an ecclesiastic and landowner:

habiéndome purgado, hace ya mucho años, con el sulfato de unas uvas que comí y que no eran mías, y tratando de arreglar el mal que tuve con el único medio que se me ocurrió, que era echar de mi cuerpo todo lo mucho malo que en él sobraba, acertó a pasar el amo--que era un clérigo recio, barbudo y montañés--cerca de mí y a descubrirme ensuciándole las vides, y no más me hubo mirado, y yo visto la vara en que se apoyaba, para que mi mal se llegara a cortar mismo de raíz y yo saliera con los calzones en la mano, como una criatura, y echara a galopar con el camino abajo.
(Pp. 60-61)

The motif of resurrection through the fertilizing of the vines expresses the symbolical rebirth of the criatura Bacchus each year.¹³

It also recalls both Librada's resurrection after being stabbed by Genoveva's father, and her miraculous recovery preceding the visit of El Médico Don Julio. When Don Julio arrives at what he and Lázaro expect to be her deathbed, she is completely well and the physician begins to taunt her. Amoscada ("irritated," pun on moscatel, "wine,

¹²See Hamilton, Mythology, pp. 56-59, 105.

¹³Like Ceres (Demeter), Bachus is the divinity "of the good gifts of earth" and came to be worshipped in the Eleusinian mysteries which are associated with life after death. "He was the assurance that death does not end all. His worshipers believed that his death and resurrection showed that the soul lives on forever after the body dies." Ibid., pp. 49 and 62, respectively. See also ibid., pp. 54-62, and Bulfinch, Mythology, p. 18.

grape, vineyard")), she tells him that her recovery has been self-induced: "que cuando pensé que venía usted me entraron náuseas y eché todo el mal fuera del cuerpo" (p. 179). Her miraculous cure is achieved in the same way as Abraham's in the vineyard, the expelling of "lo mucho malo" from the body, a motif of all ancient fertility rites.

Tía Librada answers Don Julio's jibe in the manner of a primitive ritual of satire, the insult contest.¹⁴ She tells him that it is her services which he himself will require when his own life fails: "que si el vino no se precisa cuando no se tiene sed, ya veremos a quién llama usted con toda su Ciencia cuando se sienta enfermo" (p. 179). Resurrection and the libidinous life forces are the business of the shaman and panderer, of the sorceress and go-between, not of the physician and man of science. Librada's persistent capping of Julio's insults results in a major victory for her; for in the ancient tradition, the loser forfeits his life.

Lázaro's character development is clearly linked both to wine and to whores (cabras, amas). Wine and goat's milk are Lázaro's fundamental sources of nourishment when he lives among the shepherds and goatherds of Ledesma. To the one drink Lázaro attributes his unruly nature (cabrear, topar) and, through his pun on ovejear, his love of wild, loose women:

Si alguna vez en mi vida me porté mal acháquese a las tendencias que, según dicen, se heredan de las amas.

Desde luego, entre haber mamado de las ubres de una cabra o haberlo hecho de las de una oveja va grande diferencia, porque en esta vida--por cierto lo tengo-- más vale topar que balar y

¹⁴See Elliott, The Power of Satire, pp. 49-87.

preferible es cabrear a ovejear. (P. 31)

To the other drink he attributes his longevity and prolonged interest in sex (borracheras):

A los pocos meses de mi vida, los pastores comenzaron a darme sopas de pan con vino como a los caballos, alimento sano y caliente. . .y que tiene la ventaja de ir acostumbrando las carnes al morapio, con lo que siempre se gana, amén de unas prácticas que alejan el feo vicio de la borrachera, un aromilla que destierra los espíritus de las enfermedades.

Lo cierto es que a mí me probaron las tales sopas como anillo al dedo, y que las enfermedades, si hemos de quitar dos o tres sin importancia, siempre me respetaron.

Las borracheras ya no me tuvieron tanto desapego, y con vergüenza y sonrojo he de confesar que el número de las que agarré a lo largo de mis años muy alto deberá ser, cuando ya perdí la cuenta, aunque pienso, para consolarme, que sin la práctica de mis primeros meses con los cabreros, la cantidad de ellas hubiera sido mucho mayor. (P. 32)

Later, when Lázaro sees la cuadrilla start to pass around a bottle of wine he decides that the time has come for him to join them (p. 45).

They sit "formando corro" (p. 44)--a phallic image--but their music is unmodulated and cacophonous and moves from the softly lyrical to the harshly violent:

se afanaban en hacer sonar sus instrumentos, y con tal ímpetu llegaron a conseguirlo, que lo que en suave comenzó y en espiritual, tan fuerte y voluntarioso llegó a ser que extrañado estoy todavía que el alboroto no lo hubieran oído en la misma Salamanca. (Pp. 44-45)

As might be expected, this strange music, in which are fused the straight line and directionality of phallic imagery (flute, bassoon) and the chaos and mutability of vaginal imagery (violin), raises Lázaro in a kind of rebirth on the mountain. Significantly, the major motif carried by the violin of Abraham, the panderer and confidence man, as by the love charms of Librada, the go-between and witch, is hunger:

me dijo que su nombre era Abraham y que el arco que en la mano

llevaba era como el hambre, que hacía cantar las tripas, con el mérito, que el hambre no tenía, de que sacaba ruidos y sonidos de tripas muertas y secas y no de estómagos aún húmedos, aunque moribundos y aburridos. (P. 49)

Both the male and female shamans of Nuevas andanzas struggle to arouse the sexual appetite and to restore life to the withered phalluses of the true fathers. Theirs is a struggle against complacency, impotence and sterility.

After the sexual holocaust of murders, the symbolic sparagmos of sausages and the subsequent dissolution of la cuadrilla at Lumbrales, Lázaro spends several years with masters who are characterized as meat eaters rather than as tipplers. When he leaves Lumbrales after six months' penance, he carries under his arm a loaf of bread (phallus). With El Penitente Felipe, no meals or libations are recorded until their killing fast is almost broken by el guarda jurado's partridge stew--which is devoured by ants in the end.

Still starving after Felipe's death, Lázaro eats only the few eggs, pippins, birdlings and potatoes that he can snatch from nests and gardens sparsely dotting the mountainside. Again at Horcajo he is promised food, by Nicolás and la horcajana, but in reality just manages to escape becoming the object of the host's meal himself. That night Lázaro dreams of the vampire feast of Martín Andrán in which Nicolás is transformed into a cow that gives blood (meat) instead of milk, and thus feeds the blood-thirsty ghosts who inhabit the twin mountains ruled by la pareja (Hades).¹⁵

After his resurrection and release at Horcajo, Lázaro spends

¹⁵Compare the description of the dead in Hamilton, Mythology, pp. 212-214.

six months with the Bacchantes headed by Pierre. The latter, "dedicado a su pipa" (p. 113) or wine cask, leaves Lázaro to his own fate, dangling from an oak tree in the rite "de oficio" (p. 112). The acrobats carry along with them a symbol of sparagmos, the henlike bear (pig) whose name Rugusain means ragoût sain ("nourishing stew"). After the rite of the tree, Lázaro's fate brings him directly to Marie and her disclosure that she has no husband, no child, no love. Lázaro himself steals Marie (and Rugusain) away from Pierre and leads them to Federico. It is an act of pandery which repeats a motif from Lázaro's childhood, the selling of his foster mother la cabra's milk (ubre) first to the famished tísico and then weekly to Doña Blasa la Machorra ("barren ewe") and her brow beaten husband.

Similarly, Lázaro is wrenched away from Marie and sent to the whores and homosexuals of Belinchón and Madrid through the interference of Abraham (el viento). In the wineless paradise at Cruz del Bordallo, the act of annointment is done through the eating of meat, "con lo que criamos unas lozanas grasas que dieron brillo y prestancia a nuestras caras" (p. 127). When Lázaro's brief tryst is interrupted by "octubre con los primeros vientos" (p. 128) and the transformation of Federico into a courtly lover, Lázaro buys "un poco de vino" with which to make his return to the West in comfort (p. 140), leaving Marie and Federico to their own devices.

Once in Belinchón, Lázaro's first act at the Mesón del Mirlo is to order his supper (cecina) from the brutish, inhospitable proprietress, La Paca ("bundle, bale of goods," pun on the English "baggage" or "whore"). He includes in his order an accompaniment of the local red wine (p. 143). Then he goes out to "matar un poco el

tiempo" by taking a glass of wine ("la perra") at the village tavern (p. 144). It is there that he first sees the gang of virile young pícaros headed by Ceferino ("little zephyr, west wind"). With them he will spend all of his free time until he enters the service of Librada. (They will even offer to depose Ceferino and make him their leader.)

The youthful pícaros appear to him in one of their altered forms, a swarm of flies (mosca, "fly, impertinent intruder," pun on moscatel):

El zumbiar de las moscas era continuado como el ruido de un agua que manase, y en el hilo de la luz y sobre la tarlatana de color de rosa que tenían para tapar el queso y el chorizo--un pedazo de queso y otro pedazo de chorizo--, grandes y negros racimos de moscas se apelotonaban y hervían como en una olla. (P. 144)

This description of Ceferino's gang evokes a similar image in which they are transformed into a storm cloud. Like flies and avispas, a term applied to Lázaro by the guarda jurado (p. 84), the cloud is a manifestation of the wind and wings of Hermes:

compensaban bien crecidamente su cerrazón con mala voluntad y peores intenciones, con lo que resultaba que el pueblo padecía una nube de mocitos a cual más ruín que traía a los perros huídos, a los asnos apaleados, a los viejos añorando pasados tiempos de mayor respeto, a los cristales en eterno peligro y soliviantadas y como salidas a las mozas. A mí me divertían aquellas andanzas y correrías. . . . (P. 156)

In the lewd andanzas y correrías of Ceferino's gang are foreshadowed the nuevas andanzas of the adult gigolo, panderer and thief Lázaro.

Unexpectedly, when he leaves the tavern, Lázaro agrees to enter the service of the homosexual Roque Sartén, declaring that he is now "del oficio" (pp. 146, 149) and that he has always aspired to be a mancebo (pun on "shop assistant," "journeyman" and "bachelor"). Then follows a humorous parody of the novice's first night in a brothel.

The parody begins as he returns to the Mesón del Mirlo, his brain befuddled with la perra and an emblem of Aphrodite ringing in his ears: "eres una palomita," Roque has told him (p. 147). In the image used to express his dullness are subtly concealed the concepts of a bale of (stolen) goods (la paca, whore) and drunkenness (sexual excitement): "Tenía un lío dentro de la cabeza que mismo me parecía que me había vuelto loco" (p. 147).

The scene concludes with Lázaro sleeping alone in a decrepit bed

con aire. . .de flaco y fino galgo cazador con más ruidos y más ayes que una caja de música o el entierro de un alcalde, y con más bichos que un carnero muerto el día de la Virgen del Carmen y mirado al día de la Asunción. Para compensar estos excesos, tenía su colchón tan poca lana como escasa la educación de su dueña, y la cama tan desnuda estaba y con tan poca ropa se cubría, que mismo parecía, si no fuera por lo sucia, que acabara de salir del baño. (P. 148)

La Paca's bed (whore) combines aspects of the lawman (galgo cazador), martyr (carnero muerto) and shrew (a squalid Aphrodite arising from her bath or sea birth).¹⁶ It is Hell itself--the demolishing maw, the annihilating vagina dentata of the volcano or tellurian womb:

Entre las picaduras de los bichos, que me soliviantaban, y el roncar, eructar y gargar de mis compañeros de hospedaje, que no permitían vivir al silencio, tales juramentos llegué a echar por mi boca y tales malas ideas llegó a guardar mi cabeza, que no sé si aquella noche habrá llegado a servir, ella sola, para condenar eternamente mi alma. . . .[Pero] fue no más que por desahogarme y como para demostrar, al fin, que todavía--aunque malamente--segua viviendo. (Pp. 148-149)

In this bed, the traveller experiences death rather than resurrection. But the shaman knows and repeatedly defeats death's forces and so Lázaro survives the night.

¹⁶Consult ibid., p. 32.

In the house of Roque, Lázaro is once again forced to sleep in a death-bed, which he survives (p. 156), and is denied both wine and wages because Roque once had as an apprentice a pícaro who, "más ladrón que Caco y más traidor que don Oppas" (p. 151), was caught stealing the manzanilla (a white wine, pun on "little apple," "pear"). (Lázaro will hint at his own stealing of only the Lazarillo de Tormes.)

Years later, fleeing Belinchón after his fertile tenure with Librada, Lázaro manifests distinctly sexual Bacchanalian traits again associated with beds and wine. He avoids some arrieros, whom he had also seen in the brothel of La Paca. Then, hidden "entre unas vides" (p. 188), he mocks both their lifeless attitude as they lay sprawled on the wagon beds, and the failure of their dogs (lawmen) to notice him. Their dull gazes are locked onto the fixed track of the mules that they must follow. In this scene, Lázaro has clearly transcended his earlier identification with the plodding beast of burden, the burro (p. 187). No longer does he wish to lie like a moribund, moss-gathering rock on the soothing riverbed (p. 186).

From the arrieros he steals a pair of sandals and "una bota de Valdepeñas" (p. 188), a vintage of the valley of rocks (or testicles) rather than of the valley of tears (penas) associated by the narrator both with Felipe's river valley and dying place and with Lumbrales. The Valdepeñas later plays a vital role in his ritual eating of the goatkid as he sits perched in the oak at Perales. This symbolic meal prepares him for the leap and correría of the pícaro, gigolo and panderer, through the field of bulls. Afterward, lying safely in a ditch (vaginal image) outside the fenced field, he drinks more wine (p. 189). As a soldier in Madrid--an identity of El Seguro and other

virile father figures in the narrative--Lázaro seems to frequent the canteen/whorehouse called El Rubí ("ruby, red, redness of the lips"). There he meets la camerera, presumably Genoveva, a young Librada. Clearly, Lázaro has become the new Abraham, the new Bacchus.

At the very end of his narrative, Lázaro, lamenting both his lack of vitality and joyfulness and his dearth of resources since his discharge and expulsion from Madrid, reminds the reader "que no se olvide que ni se pueden pedir peras al olmo ni vino a las fuentes de los caminos" (p. 196). The traveller, like the shaman, may not remain in the garden, but must also traverse the mountain and forest, the wilderness which surrounds the fertile haven.

Pears--Aphrodite's golden apples of knowledge and discord,¹⁷ the fruit of Perales ("pear orchards"), replicas of the forbidden female form in which is contained secret nourishment and immortality--is an image which meaningfully enriches the symbol of wine. It recapitulates the theme of wisdom and other supportive motifs associated with Bacchus's companion earth-deity, Ceres, the goddess of grains and gardens, whose worship Bacchus shared in the religious mysteries of immortality at Eleusis.¹⁸

The Pícaros and Hecate

The themes of sexual excitement (chaos), pandery (lawlessness) and resurrection borne in the Dionysiac images of wine, the grape or vineyard and drunkenness are an inherent aspect of the picaresque

¹⁷See ibid., pp. 165, 177. 179.

¹⁸See footnote 13 above, p. 210. See also ibid., pp. 47-54.

personality, as we have just seen. They are reiterated as well in the related motifs of wind, music, magic and thievery. These images and motifs are likewise extrinsically supported in the narrative by mythological allusions to deities other than Bacchus: to dark Hecate and her fertile counterpart Ceres or Demeter; to Pallas Athena, goddess of all forms of wit and wisdom; and to Hermes, god of the phallus (rocks, pillars) and of the skilled, including thieves. Surprisingly, despite the pervasive wine imagery and the theme of shamanism expressed in the ritual understructure, it is through the celestina rather than the pícaro (Bacchus, shaman) that the theme of immortality is most obviously expressed in Nuevas andanzas.¹⁹

Librada, particularly, is linked with Hecate and Athena, two principle female deities of Graeco-Roman mythology. Both are related either directly or indirectly to witchcraft and to superhuman knowledge possessed by the dead or visitors to the dead. Hecate is associated as well with eroticism and rites of resurrection. She is goddess of the occult, of the dark of the moon, and of the underworld--where she is identified with Persephone, the beloved queen of Hades and daughter or alter-ego of the earth-goddess Demeter. Persephone, who was ravished by Hades while she was still a maiden, spends part of the year in the underworld with her enamoured husband and part on earth with the magnanimous goddess of fertility who is her mother.

Through Hecate, Librada is also linked with a lesser known goddess said to be an alter manifestation of Hecate: Selene, or Luna,

¹⁹But in the Graeco-Roman sources, it is Bacchus rather than Persephone/Demeter around whom the belief in immortality comes to center. Ibid., p. 62.

goddess of the moon,²⁰ "satélite. . .patrono de las maquinaciones de mi nueva ama" (p. 160).

Madeleine's affiliation with demonism and eroticism is only subtly implied in Don Filemón Frayle's indictment against all the French as "masones y enemigos de la santidad de las costumbres" (p. 111). Librada, on the other hand, is clearly shown and described as a highly successful sorceress ("adivinadora y curandera," p. 161). Travelling with and among the acrobats, Madeleine, logically, serves the same function as that served by Librada at Belinchón.

Librada is closely associated by the narrator with the devil and with the concepts of reincarnation and demonic metempsychosis, about which Lázaro appears dangerously glib:

Pienso que el que ahora hable [yo] de aquello [de Librada], con ella probablemente tostándose desde hace muchos años en los infiernos, en nada quebranta el juramento que de mi mutismo me hizo hacer; a buen seguro, que sólo quiso referirse a mis días de Belinchón y, todo lo más, al tiempo que ella durara sobre sus dos pies. (Pp. 160-161)

Her face has an owl-like, demonic quality, "el ceño fruncido y el mirar misterioso y dominador bajo la poblada y erizada ceja" (p. 161). She is consulted by candlelight and only at night (p. 162), and makes frequent use of potions (bebedizos), exorcisms, cards ("un tiento a la baraja," p. 163), erotic symbols ("una calavera de macho cabría," p. 162), chants, conjurations and ritual formulas (pp. 164-165). The narrator has no doubt that she is in league with the devil: "para mí tengo que la tía Librada debía tener pacto con el mismo Satanás que habita en los infiernos" (p. 170).

Cards and wine play a significant part in Librada's business.

²⁰See ibid., pp. 31-32.

Fusing the themes of eroticism and demonism, she sprinkles each tired pack of cards with aguardiente and places it under a mattress to revive itself for the next day's work. The same fusion, but with slightly different elements, is also apparent in her annual ritual intercourse. The ceremony is attended by the spirit of Simeón, whose presence is verified when Librada turns up a four of clubs. He is an esthetic counterpart of Simón of Lumbrales, himself a pregonero like Lazarillo de Tormes and a trumpeter who has affinities with the sly Abraham's band of musician-thieves and the virile Pierre's band of acrobat-whores. (Simón is linked with Pierre not only through the symbolic phallus (trumpet), but also through (1) Hephaestus, the smith and husband of Aphrodite, and (2) the mutual association that Simón and Pierre have with the patriarch and rock on which the Christian church was built, Simon Peter.)

Librada's fertility rite is performed each year to celebrate a double event: (1) La Paca's bloody betrayal by her husband Filemón Estévez, and (2) his subsequent mortification and murder through the occult powers of Librada. Librada's annual ritual follows the re-opening (i.e. re-reddening) of La Paca's wound. The rite itself is filled with the sound and fury of a hurricane:

Por lo bajo, mientras trajinaba con las cartas, decía de cada vez: ¡Levántate, Simeón! Ponte derecho, enseña la asadura, para que el Filemón no deje el duro lecho de la fría sepultura. . . .[C]on el revuelo. . . , la vela acababa por apagarse, y cuando se hacía la oscuridad volvía la tía Librada a su cantinela, que ahora decía: ¡Ay, Simeón, Simeón! ¿Dónde está la asadura dura que le robaste en la sepultura? . . . y mi ama ya más sosegada, encendía otra vez la luz, recogía un poco los trastos y se marchaba. (Pp. 169-170)

Simón and Simeón, like other true (i.e. virile) fathers depicted in Nuevas andanzas, are personifications of the phallus itself.

The playing of cards, then, is a sexual motif related to the concepts of chaos and re-creation and to the magical sources or cause of fertility. Both cards and love are games of skill and chance. Both are much used by sorcerers, magicians, women and the idle (i.e. the sexual). Lázaro calls Librada's chapter, in fact, "Levántate, Simeón, o el arte de echar las cartas" (Tratado VIII^o), thus confirming the analogy between sexual excitement and the shuffling, dealing and playing of cards.

Similarly, it is a "partida de mus" which results first in an altercation between the virile lover El Seguro and the famous Capitán Sánchez (a castrating lawman) and then in the exile of El Seguro from Betanzos. Thus the cardgame motif directly links the virile westerner with both the successful sorceress and the other homeless figures of the book, such as the tramps of Madrid's Retiro district where Lázaro first enters Madrid. (Pierre too is an expatriate, but makes his home in a wagon.) By extension, the motif points indirectly toward a relationship between (1) the virile male archetype depicted in the characterizations of Pierre, Pedro, Fidel, El Seguro, Simón and Simeón, and (2) the homeless pícaros Lázaro and Abraham. This association is further supported by the Biblical identity of Abraham as the great nomadic patriarch of the Jewish nation and by the presence in the Retiro district of yellow-skinned Filipino, a counterpart of Madeleine, Librada and El Chino Jesusito.

The homeless virile mass is observed in a sexually expressive and dramatic scene of linear-to-diffused movement and violent agitation. Significantly, it precedes Lázaro's arrest and induction but follows Lázaro's ravishing of the virgin-whore, Madrid, which is his

dangerous passage via the deadly vagina dentata into the labyrinth. A curious interweaving of linear and chaotic elements in the scene is reminiscent of the arousing, dissonant music of la cuadrilla. Furthermore, the characters depicted are all either masculine figures or celestinas (old women, budding whores). Lázaro, who has the qualities of both, forms an integral part of the crowd.

The scene itself is marked by a contrast between the crowd's babble and its fearful silence:

Por los desmontes trajinaban los golfos de un lado para otro, hablaban a voces y a medias palabras, tan confusas a veces que más de la mitad ni se les entendían. Entre ellos había alguna mujer ya vieja o demasiado joven todavía; había corros que jugaban a las cartas entre juramentos, y había también solitarios que tumbados boca arriba se entretenían en desliar colillas.

Llegó la noche; me dormí, y fui a despertar, sobresaltado, al poco tiempo. La gente corría a toda prisa de aquí para allá, y a pesar del apuro allí no se daba ni una voz. Yo estaba quieto viendo lo que pasaba. Los guardias engancharon a tres o cuatro, y los demás se fueron dejando coger.

Me levanté y me agarraron de un brazo. (P. 191)

The straight line ("de un lado para otro," "corros," "tumbados") and the related theme of violence are clearly phallic images. On the other hand, the pattern of helter-skelter movement or deployment ("Entre ellos había alguna mujer," "La gente corría a toda prisa de aquí para allá") is a symbol of chaos and increasing agitation, harbingers of regeneration generally associated with feminine and vaginal activities.

Because most of her clients are women seeking love and/or lovers, Librada's connection with feminine eroticism is more obvious than her connection with masculine eroticism through the playing of cards. The lovesick woman is a motif that reiterates in Lázaro's story a classical relationship among magic, the passions--particularly

eroticism²¹--and the resurrection or renewal of life and nature.²²

It is esthetically and allegorically significant that each of the celestinas is accompanied by or in close contact with a beautiful whore who is a kind of familiar and acts as the old witch's younger self. Madeleine represents both a more knowledgeable Marie and an older Violette; Librada, a wizened Genoveva, whose typhus-like symptoms sympathetically wrack the witch's body. Only Librada's prescience and magical skills save the young girl from the common death of whores and sexual neophytes who challenge the blight of sterility in the wilderness.²³ The witch's second familiar is the owl, a symbol of sorcery and deep knowledge.

²¹The only witches told of in Greek mythology are beautiful women who fall in love with heroes, Circe with Odysseus, Medea with Jason. Each uses her sorceress' vision and skills to aid her lover's cause but is abandoned by him for another woman. It is under the protection of Hecate that Jason vows to marry Medea before she helps him obtain the golden fleece, a vow which he later renounces; it is under the protection of Hecate that Medea takes her revenge for his treachery. See ibid., pp. 17-18, 123-130, 212. See also Bulfinch, Mythology, pp. 111-113, 192-193.

²²Medea prays and builds an altar to Hecate as part of the rites by which she restores Jason's father to youth, and the Sybil builds Hecate an altar as a protection against Aeneas's being trapped in the underworld as he fulfills that stage of his quest for a homeland. Hecate's return to earth each year in the form of Persephone gladdens the heart of her sorrowing mother Demeter and brings the spring and seasons of growth. The theme of human resurrection, implied in the rising of Persephone from the dead, is also implicit in the myth of Demeter herself, for the goddess of the fruitful soil is also goddess of the fruitfulness of humankind and the guardian of marriage. Demeter, Bacchus's female counterpart, initiated the worship at Eleusis. In one incident of her long search for Persephone, Demeter disguises herself as an old woman and at Eleusis restores the dying child Demophoön to life, stopped short of endowing him with immortality by his mother's fear. Enraged, Demeter demands the establishment of a temple for the cult of immortality. See Hamilton, Mythology, pp. 127, 226-230, 48-54, 61-62; and Bulfinch, Mythology, pp. 111-112 and 51-56.

²³The death of the nurturing female in Nuevas andanzas is

Each of the celestinas is also kindly disposed or attracted to the budding pícaro Lázaro. Madeleine calls him her brother, Librada allows him to spy on her secret business in the garrett and makes him stay with her in her moment of need. Furthermore, both Madeleine and Librada are intimately associated with toads and frogs, chief symbols of female sexuality (immortality) in the narrative. In the frog or toad are fused the concepts of both the demonic and the erotic. In Lázaro's dream-image of the gigantic, blue-eyed toad, Madeleine and Violette are reduced to one personality caught in an eternal struggle with the squalid, inhospitable hag and shrew represented by Marie, La Paca, Juana Soto Rubio (Genoveva's mother), Dolores and la horcajana. Librada's house is full of frogs and toads, supplied by Lázaro for her charms and spells. In fact, it is Lázaro's surpassing talent for catching and caring for (i.e. washing, caressing) frogs that convinces

explained mythologically by the story of Bantabolín and El Chino Jesusito, told by Abraham. Esmeralda and Sirena, innocent wives of the mythical Chinaman, die of grief (i.e. sobbing, choking), or grievously, upon witnessing the grinning, severed head of the Western viceroy, "castigando así la traición que dejó a las Indias desgobernadas" (p. 50). The swift, mortal stroke against those who defy the will of the gods is likewise felt by Rosa López, who presumes to reclaim Lázaro for her own and is struck with a lethal influenza (un tifus, p. 31). It is felt too by Pompadour, la mona (slang, "whore") who dies coughing and spitting blood shortly after Lázaro joins the acrobats. The monkey's name, built upon the root "pomp," links her indirectly with both Violette and Esmeralda, and perhaps with Dorinda, through Aphrodite, whose mythological alter-ego was Aglaia (Splendor). The latter was one of the three Graces said, like Aphrodite herself, to be the wife of the god Hephaestus. Logically, it is also the pernicious gods of Lázaro's primitive, absurd universe who induce Julián el Loco to choke out the life of the two criadas of Lumbrales, presumably his sisters and potential brides, as well as the lives of the innkeeper who dares to take a second wife and of the woman who dares to oblige his heresy. Carmen, the absent wife or daughter of the psychotic physician (lawman) Don Julio, presumably dies in a similar manner. (See below in Chapter Five, p. 293.)

Librada to take him as an apprentice.

Demonism (eroticism) is also a significant part of the narrator's character, though as a pícaro, he seems to follow the occult arts to a lesser extent than his female counterparts, and even appears to deny the efficacy of Librada's love spells and powers of resurrection. But in light of the mythological materials just examined, even his denials appear to be affirmations of a sort. His declining the protection of "santo alguno de mi devoción" or of "hada madriña de ninguna clase" (p. 45) may be an ironic hint that his own shamanic powers are equal to those of both saint and sorceress. His implied derision of the love spell given to Rosa to secure the love of Fidel is ironic because of Fidel's own connection with the other virile fathers and, through them, with the celestina herself.

At one point, Lázaro even implies that he has a direct--and completely impartial--relationship with the deities themselves. "Si aquel día fui noble," he says of his departure from Cruz del Bordallo, "que el diablo me perdone." Then he goes on: "Que Dios me perdone, a cambio, las muchas veces que en mi vida fui ruín y vicioso. Vaya lo uno por lo otro" (p. 139). Later, justifying his rape of the virgin-whore Madrid, through which he gains immortality, he says, "fue el diablo quien me lo aconsejó" (p. 191). He tells us that God alone knows his true mind and soul.

If la pareja stands for a duplicitious, repressive God who must be faced and survived by the shaman, Roque Sartén seems to represent the misanthropic devil, cohort of both the physician and the latter's mortal enemy, the witch Librada. "Que más sabe el diablo por viejo que por diablo," the pharmacist tells Lázaro to justify his false advice

about wages (p. 159). An apprenticeship with the devil is a necessary part of the shamanic initiation, as we have seen. Even the description of Roque, who refuses in the end to pay Lázaro's wages, enhances his image as the most miserly of hosts, Satan himself:

Según me dijeron en el pueblo cuando fui haciéndome amigos, el don Roque Sartén era judío descendiente de conversos de la antigüedad, y algunos, los más lenguaraces, aseguraban que tenía voz de flauta porque no era como Dios mandaba y como eran todos los hombres, sino espadón y acaponado, como gato que fue travieso o potro que anduvo desasosegado. Lo que de verdad hubiera en la voz del pueblo es cosa que no tuve ocasión de averiguar; cierto es que podía muy bien ser virtud lo que las gentes achacaban a defecto. (P. 154)

Roque's "parcas ahorradoras costumbres" (p. 155) and his alleged misogyny contrast sharply with both the covert lechery and confidence game of the pícaro, and the philanthropy and open philandering of the true father figure.²⁴ Life with him is "tan pobre como descansada" (p. 154). Satan, represented by Apollo and Lucifer, opposes the life-givers Zeus and Bacchus.

Roque speaks with the voice of "una damisela;" he wears the rich velvet bonnet of a respected scholar (p. 154) and the eyeglasses

²⁴Pierre, like Violette on the distaff side, appears to be the central manifestation of the type, which also includes Pedro López, Rosa López's imaginary husband; Fidel, the reluctant lover of the nameless Rosa; El Seguro, the most prolific and obliging of Rosa López's four lovers; Simón, the crier of Lumbrales; and the undramatized Simeón invoked in Librada's annual fertility ritual. Esthetically and allegorically, these characters are manifestations of certain mythological and Biblical characters: (1) Zeus, famous for his many lover-affairs, "the giver of every good gift, the common father and savior and guardian of mankind;" (2) Hephaestus or Vulcan, the "celestial artist" to whom Zeus gives the hand of his much coveted daughter Aphrodite; and (3) Jacob, who was lamed by the angel God as a sign of the many nations to come from Jacob's loin in fulfillment of God's promise to Jacob's grandfather Abraham. A pivotal character between this group and the lawman/landowner is the priest-king of Cuenca, El Impenitente Federico. The quotations are found in Hamilton, Mythology, p. 20, and Bulfinch, Mythology, p. 16, respectively. See also ibid., p. 17, and Hamilton, Mythology, pp. 33-35.

that identify him as a manifestation of the god of sun and light, Apollo/Lucifer. Throughout Lázaro's service with Roque, the smell of drugs (chemicals) clings to Lázaro's clothes and skin (p. 155), while his bedroom "estaba lleno de humedad" so that he would sometimes almost lose his voice from hoarseness (p. 156). It is in the lair of the devil (botica) that Lázaro proves his own immortality to himself: "Entonces me demostré que los catarros nada querían conmigo, y de ello me huelgo, porque desde lo del pobre Felipe llegué a cogerles verdadero miedo" (p. 156).

The elements required in the medicines of Roque are those of blood: "la sangre de drago. . .[y el] aceite de Aparicio. . .el. . . árbol que sangra. . .[y el] tímido arbusto que llaman corazoncillo" (p. 158). The cry of "¡El demonio! ¡El demonio!" raised by Roque and Luquitas, when Lázaro surprises them as he crashes out of the cemetery and Belinchón, may sound a fearful warning and not a terrified recognition as it first appears (p. 185). But, while Lázaro serves patiently in the pharmacy, he never learns to identify the herbs required, never displays the same penchant for the skills of Roque as he does for those of Librada, whose arts, by contrast, compel and mesmerize him.

The Pícaros and the Gods of Wit and Wisdom, Pallas Athena and Hermes

The second major goddess with whom the celestinas and pícaros of Nuevas andanzas are associated is the virgin Pallas Athena. She is one of the immortals or Olympian deities, the goddess of wisdom and of civilization; of both the useful and the ornamental arts and sciences,

including agriculture; and of defensive war.²⁵ The clever of all kinds are dear to her heart.²⁶ The favorite child of her father Zeus, having sprung motherless, full-grown and fully armed from his forehead, Athena is favored with an auspicious birth that ironically recalls the pícaro's own fatherless birth. Librada is clearly Athena's alter-ego in the picaresque wilderness, a fact demonstrated by her choice of the wily Lázaro as an apprentice. Lázaro describes their relationship: "Yo procuraba seguir mostrándome tranquilo y decidor, y el ama, yo creo que sin esforzarse, continuaba apareciendo todos los días como la más pura y amorosa de las mujeres" (p. 170).

Other facts also support the analogy between Athena and Librada: Librada's use of the seal of the wise king Salomón (p. 166) and of the wheel of purity (Santa Catalina, p. 168); her cleverness with cards, animals, spells and the witch's arts; her prescience and wise or witty words; and her association with the owl, the bird held sacred by Athena and a companion form of Zeus's own sacred bird, the eagle.²⁷ Librada looks into the soul of the treacherous Lázaro "con ojos de ave de rapina" (p. 181). Athena's display of knowledge and

²⁵See Hamilton, Mythology, pp. 29-30, and Bulfinch Mythology, p. 18.

²⁶Athena herself instructed the brilliant Eurynome, "in wit and wisdom. . .the peer of the gods," and later gave to Eurynome's son Bellerophon the golden bridle which allowed him to tame Pegasus, the winged horse. The goddess also favored Odysseus, narrator of the first picaresque narrative; she laughingly calls him a "crooked, shifty rogue." "She delighted in his wily mind. . . ." The quotations are found in Hamilton, Mythology, pp. 134, 213 and 204 respectively. See also ibid., pp. 135-137.

²⁷Athena, like the eagle, was entrusted with bearing Zeus's thunderbolts. Ibid., pp. 27-30 and Bulfinch, Mythology, pp. 16-18.

wit, the same love of learning and swift learners is seen also in Madeleine's facility with languages, in her affection for the shrewd Violette and Pierre and the cunning Lázaro, and in the jest by which she identifies Lázaro as her brother (i.e. alter-ego, husband). Athena's own preference for the crafty, and even the roguish if witty, like Hecate's favoring of witches, is a motif that underlines the natural attraction between the celestina and both the pícaro and the enchantress (whore).²⁸

Another link with Athena is Librada's successful defensive warfare against three enemies of sexual union: (1) the treacherous Filemón Estévez; (2) the would-be murderer of Genoveva, Don Julio; and (3) the ambiguous murderer of the old witch herself, Genoveva's father. A forewarning of amorous warfare is heard at Horcajo in an allusion to Ramona ("wise helper," pun on ramo, a phallic object): "la sangre para el Julio y la Ramona para mí" sing the scavenging horcajanos as they devour Nicolás's blood (p. 101). This belligerent facet of the celestina's personality also links her with Lázaro's first foster

²⁸The enchantresses of Nuevas andanzas are the nurturing, desirable wives and mistresses of virile males. (See above, p. 227, footnote 24.) They are Rosa López; the Rosa who visits Librada; Violette; Esmeralda and Sirena; Dorinda; Genoveva Rubio; and Carmen. Allegorically, they are manifestations of certain mythological and Biblical characters: (1) Aphrodite, the golden goddess of love and beauty; (2) "golden-throned" Hera, the jealous wife of the philandering Zeus; (3) the indescribable, inescapable siren; (4) Iris, the goddess of the rainbow who, like Hermes, the god of pícaros, is a messenger of the gods (go-between); (5) Flora, who was loved by Zephyrus, the west wind, also an alter-ego of the pícaro in Nuevas andanzas; and (6) Sara, the long-barren wife of Abraham who sought fertile concubines for him. Marie, like her male counterpart Federico, is a pivotal character linking the desirable female and the castrating shrew. The quotation on Hera is found in Hamilton, Mythology, p. 28. See also ibid., pp. 17, 34, 37, 43, 214; and Bulfinch, Mythology, pp. 16-17, 34-38, 144-193.

mother, la cabra/Matilde, whose name means "battle maiden." Likewise, Madeleine's name ("tower of strength") is an image associated with defensive battle, as well as an image of the erect phallus. The invincible Athena, patroness of the city of Athens, is also connected historically with Demeter, and so indirectly with Hecate, because Eleusis is a small town under the protection of nearby Athens, the city of Athena.

This mythological association based on geographical proximity and common interest (agriculture) is ironically echoed in Nuevas andanzas, for Belinchón is under the protection of Cuenca, city of the repressed, dead female:

con sus luces encendidas y sus torres inmóviles y gordas como espantosas, como inmensas mujeres muertas, en cuyos vientres viviera ese mundo maldito de las gentes sin conciencia que visten su alma de luto para asistir a todos los entierros, que acompañan al agarrotado en sus últimos momentos para hablarle de resignación, que se irritan al oír llorar un niño, cantar un gallo, reír una mujer. (Pp. 122-123)

The allusion here is to an ambiguous alter-ego of Hecate and Athena, to Cybele--bearer of the mural crown "whose rim is carved in the form of towers and battlements;" goddess of the frenzied Corybantes who follow her torch over the mountain; vengeful oppressor of ungrateful lovers.²⁹ The description of Cuenca contains as well an allusion to the fading or invisible sybil, a mortal inhabitant of the underworld. She is there because, granted the perfidious boon of long life without youth, her "body shrinks up as the years increase" until in time she is just a voice of wisdom, a guide in the regions of the dead.³⁰

²⁹Bulfinch, Mythology, p. 118. See also Hamilton, Mythology, pp. 236 (Index), and p. 177.

³⁰Bulfinch, Mythology, p. 219.

Cuenca is thus depicted as the complement of Madrid and capital of the shrewish, moralistic females of Nuevas andanzas.³¹ When he remains at Cruz del Bordallo (Cuenca), Lázaro is clearly off the path of Bacchanalian picardías to which he is destined in the rites performed at Horcajo and elsewhere. The re-appearance of Abraham, which in effect sets Lázaro back on the proper path of shamanism, marks the old confidence man as a manifestation of Hermes, the Olympian shaman who appears in myth and story more often than any other of the immortals, and who brings messages and warnings from Zeus himself. With the power of Zeus behind them, Hermes's words, if unheeded, result in death or punishment for the unwary offender.

Hermes, like Abraham and the other pícaros of Nuevas andanzas, is a figure of many talents, especially the skills of shaman, thief, go-between or panderer, and gigolo. "Of all the gods he was the shrewdest and most cunning. . . ." ³² The god of commerce and athletes (acrobats), he is also the master thief; when he was only one day old, he stole Apollo's herds. He is the creator of the shepherd pipe, which he gave to his son Pan, lewd god of satyrs, flocks, shepherds

³¹These are modeled after Queen Omphale who persecutes Hercules by making him dress and behave as a woman. They are brutish hags, the squalid, inhospitable, unhappy hostesses associated with the landowners and lawmen and characterized after both Cybele and the Sybil as well as the faceless (i.e. uncharacterized, invisible) sirens, the hideously deadly gorgons, and the de-animated symbol, the Virgin Mary. Included in this category are two pivotal characters, Marie and miserly, coarse La Paca; the voracious Doña Blasa la Machorra; the dehumanized woman (shade) of Horcajo; the vicious, insane satirist Dolores; and Juana Soto, heiress of an old-maid aunt who bequeathed to her a wealthy slaughter-house. See ibid., pp. 96-101, and above, p. 230, footnote 28. See also Hamilton, Mythology, pp. 43, 104, 214, and 135, 146 and passim.

³²Hamilton, Mythology, p. 33.

and goatherds. He is the creator of the lute or lyre, which he gave to the master musician Apollo in exchange for the caduceus (phallus), and to re-pay the playful diety's earlier theft of cattle. A central figure in fertility rituals, he is the "solemn guide of the dead, the Divine Herald who led the souls down to their last home."³³ In a strange kind of cuckoldry, it is he who escorts Persephone from the underworld ruler Hades to her mother's waiting arms.

Hermes is the partner of Athena and the alter-ego of wing-borne Perseus in the latter's fruitful quest to kill the arche-shrew Medusa.³⁴ Like Iris, Hermes is the go-between, or messenger. Like Odysseus, he is the spinner of tales that hypnotize and divert.³⁵ Like Bacchus, he is a son of Zeus and a shrewd healer, of sorts connected with pagan fertility rites, and he travels to all regions. Additionally, Hermes is the father (or grandfather) of Silenus, tutor of the child Bacchus who then becomes a faithful disciple of the god of wine and immortality, so that, too drunk to walk, he must always ride a

³³Ibid.

³⁴Like the pícaro's father, Perseus's father Zeus never claimed him, leaving Perseus's mother Danaë to suffer the consequences. Perseus is given a magic sword (companion form of the caduceus) by Hermes, and the mirroring aegis by Athena. The gentle, gay Hyperboreans, who live behind the source of the fierce north wind, complete the magical accoutrements which allow Perseus to win victory over the Medusa: they give him winged sandals like Hermes's; a cap like that of Hades, which makes the wearer invisible; and the trademark of the pícaro--panderer, thief, gigolo and shaman--a wallet or bag (vagina, cache) which grows or shrinks to accommodate what it carries. See Hamilton, Mythology, pp. 96-101.

³⁵Hermes finally hypnotizes the hundred-eyed monster Argus with a tale that Pan himself created the shepherd pipe of reeds, a form taken by the nymph Syrinx as she fled the enamoured satyr-god. Hamilton, Mythology, p. 77.

horse.³⁶

In Hermes's character are interwoven many of the themes and motifs associated with Bacchus and further summarized in the character of Abraham and, through him, Lázaro. The first time Abraham appears, he is a black-haired, shabby fiddler claimed as brother by Señor David. Abraham is also a bold robber and rustler who sings the symbolic song of the cuckold, the gigolo, the celestina and the whore, and of Demeter and Hermes as well: he imitates perfectly with his mouth the sound of the wind in a field of wheat, and the songs of the cuckoo and las ranas (p. 49). He claims as his grandfather a mythic figure, "un virrey de las Indias que se llamó Bantabolín, hombre que murió en el singular combate que sostuvo con el chino Jesusito, que tenía pacto con los demonios de lo profundo" (p. 49). His name is composed of bantam (French and English, "bantam, little fighting cock, any small but fiesty person") and bolín (Spanish bolín, "jack in bowls, the ball's mark or target").

As in the myth, his name links him with both the East (France, China, India) and the West (Spain, England, the Indies, America) and identifies him metaphorically as a fighter and lover (gallo, gallito) and as a target or victim of the diabolical Chinaman. Abraham depicts the Chinaman as a lizard or serpent whose poisonous venom sets the viceroy's hair ablaze and so turns the tide of the battle. The demons of the deep, with whom he is said to be in league, are possibly servants of unpredictable Poseidon or of jealous Hades, or their

³⁶Consult Hamilton, Mythology, pp. 33-36, 40, 52, 71, 77, 103, 118, 138, 144-146, 183, 212 and passim; and Bulfinch, Mythology, p. 18 and passim. Consult also Norman, The Hero, p. 11.

mighty brother Zeus himself. Later, in Señor David's tale of Lázaro's orphanhood is restated the myth of Bantabolín. Lázaro's father is described as a brother of Señor David and a hero who died in the Cuban affair. His mother--like the wives of El Chino Jesusito--supposedly died of grief on hearing that Cuba was lost, an allusion to the Cuban war for independence of 1812.

As a diversion for his thefts (i.e. cuckoldry, pandry), the youthful Abraham uses the entertainment provided by two accomplices whose personalities have mythological and Biblical foundations. Each of them is associated with inseparable castrating father archetypes, the landowner, a philanthropist-philanderer or uxorious husband, and the lawman, a misogynist-miser or homosexual bachelor.³⁷ The flutist Señor David Andrade (Carneiriño Branco), who is obviously a castrater of the former type, is both the martyr Christ and the omnideific satyr Pan, "symbol of the universe and personification of Nature; and. . .a representative of all the gods and of heathenism itself."³⁸ He is also King David, a distant son of the ancient Abraham. In Señor David are focused and summarized characteristics--particularly martyrdom, uxoriousness or suppliance--of Felipe, Nicolás, El Impenitente Señor Federico, Don Pantaleón Cortada Rubio, Filemón Estévez, and el tísico.

Multiple, dense ironies surround the character of Señor David. Clearly he represents both David ("beloved") the innocent lamb and Andrade the manufacturer of nails who is the slaughtering creator of

³⁷See below, in Chapter Five, pp. 274-299 and Figure 10.

³⁸Bulfinch, Mythology, .p. 137.

the lamb. The ironic condensation of victim and tyrant is manifest also in the relation of Christ to Pan inherent in Señor David's personality:

There is an early Christian tradition that when the heavenly host told the shepherds at Bethlehem of the birth of Christ, a deep groan, heard through all the isles of Greece, told that the great Pan was dead, and that all the royalty of Olympus was dethroned and the several deities were sent wandering in cold and darkness.³⁹

The motif is repeated again in the love-hate relationship implied to exist between Señor David and the bassoonist and incomparable singer Tomás Suárez. The latter is a militant alter-ego of Señor David and preferred by him over Abraham. Señor David's disjunctive duplicity is so strong a trait of his personality that he is never without Tomás ("twin"), and indeed the two types of castrating father are depicted together throughout the narrative.

The second time Abraham appears, his outward appearance has been totally transformed. His hair is white, a sign of immortality and authority; his skin is wrinkled, another sign of deathlessness. Moreover, his violin ("arco," p. 49) and superhuman companions in crime have been eschewed for the new arco, a chest or casket (vagina) hung around his neck and containing the utensils of a solitary trickster and thief. Like Lázaro, Abraham seems to be blown to his destiny by the wind; and he bears on his head the telltale two-inch scar of subincision/emasculation. The scar, significantly, is earned during the battle of the gods at Lumbrales in which occurs the over-throw of Christ-Pan by the usurping Jew, remembering his own Dionysiac resurrection and immortality, suddenly hungry for the purse

³⁹Ibid., p. 138.

of silver. He is eager to break the beam (violin, cross) over the martyr's back and to end his rule of philanthropic tyranny by saddling him with the squalid, broken female, or shrew, represented by the splintered violin. (Later Abraham actually foists the shrew Marie on Federico, a counterpart of Señor David.)

Abraham's associations with music, satyrs, and wine; with the gods of heaven and hell; and with the violin (pear, vagina) and the top hat (tree, phallus) provide an undeniably important link with Librada and her powers as a sorceress of fertility. Enhancing this identity or analogy of pícaro and celestina is Abraham's further association with wind and wheat, and with cuckoos, frogs and toads. Likewise, these images form a bond between Abraham and the fourth member of Lázaro's family of pícaros, Ceferino ("little zephyr or west wind"), the brawling, tantalizing, delinquent gang leader of Belinchón. In him is personified the spirit of bedlam and lust found both in his village and in the wilderness. Ceferino dramatically plays a Castor to Lázaro's Pollux, a Horus to Lázaro's Seth, an Esau to Lázaro's Jacob.⁴⁰ He is related mythologically to Zephyrus, the tender lover of both Flora and the youth Hyacinthus, who he may have murdered in an act of passion.

Abraham/Ceferino and Madeleine/Librada represent the ironically antithetical but creative forces of yin and yang and of Shiva-Shakti in the picaresque universe. It is to the craft and lore of these

⁴⁰Pollux is the immortal twin and tamer of horses whose love secures immortality for his mortal brother; Seth, the wild, red bull redeemed by his more spiritual twin; and Jacob, fertile usurper of his older twin's birth-right through the use of sheepskins and the cunning of his mother Rebecca ("enchantress"). See Norman, The Hero, pp. 9, 38-41; and Hamilton, Mythology, pp. 41-42.

characters that the narrator clings unobtrusively and that the protagonist comes most naturally. Rather than the lessons of the shepherds, Felipe, the acrobats, Don Roque, the army or Federico, Lázaro remembers the stories, habits and arts of both la cuadrilla (pp. 49-54) and Librada (pp. 162-173). In the end, he substantiates through them his initial, seemingly preposterous claim to be the grandson of Lazarillo de Tormes. His undeniable esthetic relationship with the family of pícaros (shamans) of Nuevas andanzas proves him to be a true son, if not a blood relation, of the famous Lazarillo.

The Ambiguous Narrator

Finally, it remains only to reconstruct the identity of the ironic story teller, Lázaro López López himself, the adult pícaro and ironist. The grounds which he imperfectly provides for us are

- (1) his present condition or situation as an impoverished bachelor, a homeless wanderer chased by the lawman-landowner and embroiled with other pícaros from time to time, an ambiguous condition;
- (2) the feelings and/or motives behind his statements and actions, such feelings/motives being couched in irony;
- (3) his metaphysical or religious stance, which remains ambivalent; and
- (4) his patrimony and ancestry, which are undeterminable.

The narrator presents his own character through both dramatic and interpretive devices of action and commentary; but they yield confusion and ambiguity rather than an authentic self-portrait.

In the events of his vida Lázaro demonstrates his own speech,

actions and gestures, limiting the expression of his inward life to generalized or contradictory rationalizations. He implies that when he lived with the shepherds, for example, he trafficked with el tísico out of charitable instincts. But he also states that he wore the hole-ridden cap only as long as it took him to get another, el tísico's visored cap (pp. 35-36). He claims that the swindle of Federico was an act of providence (the wind) and unavoidable, but his narration of events leaves room for speculation that he could have acted to prevent it and so keep his paradise. He betrays Librada to Don Pantaleón Cortada, sacrifices Felipe for the guarda jurado's stewpot, abandons Marie, causes Picrre's downfall--and in each case leaves the reader to figure out his motives from personal experience and allegorical interpretation (i.e. symbolic correlatives).

Like his indirect self-presentation as protagonist, the narrator peppers his narrative commentary with suggestive, misleading, or contradictory statements of opinion or attitude designed to express ambiguously his ironic inward life as narrator. As noted above in the discussion of point of view, he uses multiple contradictory voices.⁴¹ Whether the intrinsic contradiction of his character is idiosyncratic, and therefore unavoidable and ludicrous, or whether it is contrived, and therefore an intentional camouflage, is unclear. As we have pointed out before in relation to his characterization as protagonist, he is an esthetic synthesis of the picaresque and the demonic lawman figures: lawless, cunning and adaptable on the one hand, ruthless, lethal and dogged on the other. As narrator, he subtly continues to

⁴¹See above, pp. 83-90.

manifest traits of these two types, and of the acrobat as well; but most obvious are those of the landowner, whose suppliance Lázaro seems to use as a disguise.

As if glossing over his more vitriolic qualities, the voice of the narrator often becomes both pious and apologetic, like Felipe's or Don Federico's; this voice dominates the prologue. It fills the narrative with platitudes about social or literary order and with modesty. The intellectual stance it assumes seems to be one of simple cause and effect based on faith in a higher power ("la divina providencia," p. 25). He says that he wants his little book ("librillo," p. 26) to be published because to know his traits would help others:

a más de uno servirá de provecho el conocerlos si los entiende con calma y tal como me sucedieron: unos detrás de los otros y todos preocupados por la honradez y la buena crianza que fueron normas de mi vida, aunque a veces tan soterradas quedaran por la necesidad, que el buscarlas resultara laborioso y gozoso el encontrarlas, de puro difícil que fuera. (P. 25)

And in addition to the pleasure to be gained upon the completion of the difficult search, he ambiguously justifies his narrative on the grounds that it is brief like his grandfather's:

pecado imperdonable hubiera sido inflarlo con humo de pajas que no dejara ver el grano, y porque si es bueno queda mejor escaso por aquello de que de lo bueno, poco, y si es malo también más vale siendo corto ya que de esta manera me acarrearé menos maldiciones. (P. 25)

Yet, ironically unlike the Lazarillo, it is long, verbose and vague.

To be cursed (maldito), he says, is never satisfactory, even if the gossips (witches, shrews) are mistaken. He promises that if God grants, he will make all the little corrections of etiquette and grammar that surely are needed. Based on his life to that point, he

expects God to grant him many more years in which to do it. Furthermore, like a determined scholastic (Felipe, Federico, Don Julio, Licenciado Roque Sartén), the narrator has already undertaken the study of grammar: he wants to do what surely should be done, even though his advanced age makes it more difficult ("a la vejez viruelas," p. 25).

The ironies of language and perspective in this passage are not readily apparent until after the narrative voice becomes erratic and the allegory of Lázaro's story becomes clear. "Librillo" (cigarette papers) implies that the book may be just the opposite of what the narrator is alleging here. It either is a device of self-destruction (asphyxiation) for writer and/or reader; or it is merely the cast-off merchandise of the tísico-loco, habitually, instinctively salvaged by pícaros: "tumbados boca arriba se entretenían en desliar colillas" (p. 191). "Honradez" and "buena crianza," rather than the norms of his life, may be mere shams of the pícaro; or they may refer to the liberal morality implied by his ethical ambivalence.

His equation of literary fatuousness with "pecado imperdonable" not only suggests that his literary tastes are advanced but also displays the inevitable backlash effect of all ironies and subtly denigrates the concept of moral or social breaches (sins) which provide the metaphoric term. The protagonist's story itself subtly undermines his alleged belief that he will be granted long life and adequate opportunity to revise his book. On one level at least, it clearly shows him to be pursued by malevolent forces that wish to harm him (and may have already killed him). Even grammar takes on the ambiguously destructive quality of viruelas.

By the end of his narrative the narrator's voice has become bitterly cynical and calls to mind both the sly Julián, who begs for the orphan's alm under the swinging carcasses of his murder victims, and the false Señor David, who swindles his hosts at Lumbrales. In it is heard too the deceptive voice of Abraham who claims to be a poor victim and/or a rescuer but walks off time and again with the purse. The wisdom of the epilogue, in contrast with that of the prologue, is based on experience. It seems to demonstrate the uselessness of higher laws such as simple cause and effect, reward and punishment. The intellectual attitude here contradicts the previous pieces's seeming adherence to clearcut guidelines that provide stability and help one to define limits and goals.

Lázaro dwells now on his poverty and solitude, placing the blame for his unhappiness on a compassionless universe that has long ceased to bestow magical caps and lost treasures:

Si estas páginas son a veces amargas, piénsese que las escribo ya viejo y sin recursos; que para mí se me hace que la falta de bienes tanto llega a envejecer como la sobra de años, y la Divina Providencia parece querer cargarme de tantos años y de tan pocas pesetas como de los unos y las otras tengo ahora. (P. 196)

He undermines the previous espousal of a philosophy of action based on the powers of the individual. "Si empecé animoso y acabé rendido," he laments, "acháquese a la falta de pericia que en estas lides Dios me dio," adding this puzzling warning: "y no se olvide que ni se pueden pedir peras al olmo ni vino a las fuentes de los caminos" (p. 196). His tone becoming darkly nihilistic like the soul of Tomás, Lázaro denies his earlier hope that his book will be of benefit:

Si el cuento a alguno sirve, tanto mejor; con ese fin fue escrito. Si a nadie vale. . . , ¡qué le vamos a hacer!, a alguno distraerá. Y si ni aún eso consiguen mis palabras, pienso que por lo menos para tranquilizarme durante los días que en su orden

empleé ya habrán valido. (P. 196)

Again as in the prologue, ironic language opens the way for ambiguous speculation: why should the narrator need to be tranquilized? His implication that the book will at least serve as a sedative reduces it to busy work, or perhaps to a therapeutic exercise in the mental ward.

The same nihilism is also reflected in the closing paragraphs of his story, and in the editor's note as well. In both, Lázaro rejects the idea of writing a sequel: first, because it could add nothing new about human life, and second, because sequels are always inferior to their precursors. "Contar el camino [de la segunda parte de mi vida], ¿para qué? Fue la espinosa senda de todos quienes conocí. . ." (p. 195), he adds in the final line of his vida. His determination not to write it, despite the editor's statements to the contrary, appears to remain firm.

Other tonal contradictions occur in the narrative, identifying the narrator as an elusive ironist who resists definition. Sometimes he is obviously cynical. His mother cared for him as long as he was in her womb, "se conoce que para que no me estropease y echara por tierra sus buenos proyectos" (p. 30). The sun glinting on the hat of the guardia civil makes him seem a divine figure of light and life: "En tales bromas se complace a veces el sol, cuando, ya de atardecida, se dispone a despedirse de la tierra y de sus habitantes" (p. 100). Sometimes he seems stoical: "Pero las cosas son como están hechas, y así y no de otra forma hay que tomarlas" (p. 47).

Or perhaps his voice is that of the wizened pessimist: "Con él siempre procuré andarme con ojo, porque bien seguro estoy ahora de que a la primera pifia me hubiera tundido a cachavazos hasta

deslomarme," he tells us of Lucas el Cabrito (p. 35). His experience of the cuadrilla has shown him the existence of the same intolerance and cruelty, whereby he would have died if he had not kept his place (pp. 51-52). But, the ironist adds in an ambiguous tone, such is the way of life:

la cosa no dejaba de ser natural. . . .De momento a nadie le gusta que le peguen un revés en el pescuezo o un punterazo en el trasero, pero a la larga, si uno es criado, acaba por reconocer que para eso está, y se aguanta. (P. 52)

At times his ironic humor is used to delight and invite laughter, as when he describes the merits of wine, whose hidden meaning is sexual:

Lo cierto es que a mí me probaron las tales sopas, y que las enfermedades, si hemos de quitar dos o tres sin importancia, siempre me respetaron. Las borracheras ya no me tuvieron tanto desapego, y. . .he de confesar. . . , aunque pienso para consolarme, que sin la práctica, . . .la cantidad. . .hubiera sido mucho mayor. (P. 32)

Always his humor is used to contradict itself bitterly; for example, a few pages later he tells of an enfermedad (viruelas) of which he nearly dies (p. 33).

Humor is a defense against feelings, he says, remembering his terror after leaving the shepherds:

Un tísico chupando de una cabra, Lucas el Cabrito haciendo de cuerpo o doña Blasa la Machorra llamando pendejo, hechicero y gilipueñas a su pobre marido, son cosas capaces de alejar el miedo más hondo. (P. 43)

But it is not foolproof: "Ahora cuando lo recuerdo," he says of Julián el Loco, "pienso que anda uno vendido por la calle, y no sé si reírme o echarme a temblar. ¡Ese es todo el vivir! (p. 57). The knowledge of death cannot be erased or forgotten.

He presents himself as inherently unfeeling ("Nunca fuera en mis días la terneza lo que más me distinguiera," p. 76), then tells

how he came to love and venerate Felipe and how he grieved himself to distraction on the old man's death. He alternates between attitudes of respectfulness and belligerence. "Más vale topar que balar y preferible es cabrear a ovejear" (p. 31), he confides and willfully inserts the self-portrait in Tratado II^o with a cunning word about his control of the narrative (p. 39). Then he humbly begs the reader's pardon for having inserted the interpolation of the loco of Bocigas (pp. 84-85), thereby upsetting the proper order of events. He appears not to flinch as he tells of the grotesque mistreatment of the old loco, yet grows squeamish about the acrobats' behavior in the wagon or about their brutalization of Pompadour (p. 109). Esthetically speaking, he seems to prefer to displace the grotesque in more euphemistic metaphors and symbols, avoiding the depiction of eroticism or violence. Yet violence and eroticism are the key motifs of his obra.

He constantly laments his lifelong poverty and loneliness, but casually mentions at one point that he has had servants (p. 52) and with great irony points out how foolish was the prophecy of el guarda jurado that he would end badly and in need:

que para comer todos los días y mantenerse derecho no hay como caminar y no estarse quieto, que en los pueblos dan al que va de camino--quizá para que no se pare--y niegan al que vieron nacer. (P. 84)

But his vida shows that miserly inhospitality rules at Belinchón, at Horcajo, at Lumbrales and at Madrid. He is denied food and lodging at Fuentidueña where he steals the goatkid (pp. 189-190).

He carries the contradiction further: while once he longed to belong to a community or town, where one can gather moss and feel

himself in relationship, if just with the church bells (pp. 139, 186-187), he views community East and West as impoverished and sterile:

A mis plantas se veían los pueblos colocados como con la mano, y antes de decidirme por cuál habría de ser el mío, los contemplé con calma, como el señor de todos, regodeándome en imaginarlos fértiles y acogedores como, por desgracia mía, ninguno de ellos era, y ordenados y ricos como, para desgracia de sus moradores, ni uno solo resultó. (Pp. 139-140)

The lesson seems already to have been learned when he avoids community with the arrieros (landowners) at Villarejo (p. 190). For the road is the way of immortality, as he so subtly reveals in his allegorical and esthetic understructures. Immortality, however, may be either curse or blessing.

Once more he becomes a stoic, attributing his loss of paradise (community, family) to God ("ya es sabido que el hombre propone y Dios dispone," p. 129) and in a similar vein he seems to accept the wanderer's fate:

el añorar es vicio de jóvenes que creen que al tiempo se le puede dar paso atrás como a los relojes, y yo ya soy, para mi desgracia, lo bastante maduro para no andar solazándome en recuerdos. Entonces pensaba de otro forma, pero ahora, ¿pará qué quiero pararme en la memoria? (P. 129)

Combining in one breath the bitterness of the victim with the stoicism of the martyr he humorously makes both positions ironic: "Si no acabé rico como mi abuelo, soltero me conservo, y libre así del pecado que le atribuyen. Vaya lo uno por lo otro" (p. 196). The deeper levels of his story reveal the ultimate contradiction of this position: his pandery. Like Lazarillo's cuckoldry, one could expect Lázaro's pandery to be a lucrative enterprise in the wilderness.

The only questions, of course--whether and when he is telling the truth--are, like the questions of his end and his patrimony,

unanswerable. Is he truly a stoic or martyr, missing the connection between virility and wealth? Is his martyrdom merely a mask to hide the secretly wealthy pícaro's pilfering and philandering (or something worse)? The second proposition, which seems the more likely, is not provable; the first proposition, which seems highly unlikely because of his story, is not impossible, is even hinted at in the allusion to his servant. Is Lázaro López López the son of Abraham (El Chubasco), whose lifestyle he appears to duplicate? Can Lázaro and Abraham actually have overcome the great sexual barrier that is the road? Is the fertile railbed a metaphor for any roadbed, as contrasted, for example, with the riverbed or dying place?

The esthetic type (i.e., a type of false father), represented by the pícaros Lazarillo de Tormes and Abraham, seems to indicate that Lázaro López cannot be the son of El Chubasco any more than he can be the literal grandson of Lazarillo de Tormes. From where, then, come Lázaro's seemingly natural picaresque instincts? Are they self-attributed or acquired through experience? Must he be the son of the true-father figure Pierre (Froilán Quinteiro, el seguro)? The vague sexual identity of the latter, like that of the pícaro, complicates the answers.

The narrator's true identity is ultimately definable only as the ambiguous one of both ironist and ironic man. We cannot know which type of father or which personality of the narrator truly represents the homo interior of Lázaro López López: we can merely speculate about it, basing our conclusions on extrinsic associations.

Summary

An analysis of characters in Nuevas andanzas reveals them to be typical and archetypal rather than psychological or sociological in the strict sense. Like its model, Cela's version of the Lázaro myth is a pre-novel form of narrative, an anti-romance specifically, in which the inward life of its characters is either omitted or made ambiguous by ironic language. The structural ironies of characterization and character patterning in Nuevas andanzas are complicated also by the ambiguities which evolve from the ironic point of view controlling the narrative.

In primitive narratives like the romance and the anti-romance, characters develop along ethical or esthetic lines and are presented opaquely (without inward life). Creators of anti-romance substitute the rhetorical language of irony for the more beautiful and exuberant kinds of rhetoric generally associated with opaque soliloquies in the romance. While Nuevas andanzas may be classified esthetically as an anti-romance or ironic bildungsroman, its narrative stance is that of the fictional anti-confession.

In this form, the traditional confession, a device used to reveal inward life, is transformed into an ironic statement of dubious credibility made by an untrustworthy narrator. The deceptive pícaro is a most suitable vehicle for the laying bare of deceptive Truth, which is the intellectual thrust of the anti-confession. Under the guise of telling a simple tale which could be of benefit for the attentive reader, the tricky narrator engages us directly in an intellectual game. The goal of the reader is to solve the paradoxes

of the pícaro's enigmatic personality; the goal of the narrator is to make the paradoxes intriguing and unsolvable. And the narrator wins: in the end, it remains impossible to detect the narrator's attitude toward the protagonist and his foils and foibles.

Unable to depend on either the author or another reliable character, the reader is forced to understand the pícaro out of his or her own experience of life and literature. Because of the egocentric viewpoint and the narrator's masterly use of ironic language, the reader is in effect forced to become a character. Both Lazarillo and Lázaro López make recognition of this state of affairs early in their narratives, issuing formal challenges designed to prick the reader's self-consciousness.

In the Lazarillo, the narrator attacks the reader through vuestra merced on issues of pride in relation to identity. He focuses on false flattery and the superiority of industry over Fortune as the mark of success--both topics relevant to the narrator's main theme, the self-made man. In Nuevas andanzas the narrator attacks the reader on the issue of identity itself. He focuses on a major ambiguity evolving from the post-Existential concept of justification by action rather than by bloodline or social position.

Nuevas andanzas questions any generality that claims to justify (or condemn), showing that deeds are just as elusive and relativist as heritage and prestige. Cela seems to claim instead that we are all self-made, or rather self-making, and so incomprehensible; and further, that we are all other-making as well, and so unreliable. Fitting this theme of multiformity and ambiguity, the attack by Lázaro López is tripartite. He challenges the reader first to

decipher the narrator's contradictory voices and second to define the protagonist's carefully hidden personality; then he challenges the reader to separate her or his own identity (and Cela's) from both the editor's and Lázaro's.

In Nuveas andanzas, characterization of narrator, protagonist and editor--as indeed of all the characters--is achieved exclusively through the reader's interpretation of information which is filtered through the fragmented, screened mind of the narrator. Lázaro the ironic narrator presents Lázaro the ironic protagonist through the latter's speech, action and gestures; symbolic physical correlatives in the environment; narrative commentary and the reactions of other characters; the dream of Lázaro at Horcajo; and myth-making, or the use of supernatural machinery to explain motivation. One is made constantly aware throughout the narrative that each of these devices, and the information that they impart, has been carefully chosen to correspond with the narrator's subjective views, whatever they may be.

For the most part he avoids direct statement, preferring vague or ironic language that keeps his inward life secret. Any direct statement made by him is contradicted by events, other characters, or the narrator himself. Motivation of the protagonist must be deduced by the reader from ironic esthetic and allegorical meanings subtly attributed to him by the narrator and/or induced by the reader from personal experience and knowledge. The result is an ironic or ambiguous characterization. Its uncertainty is enhanced by the narrator's stated affinity for a conventionally unreliable teller-of-*tales*, Lazarillo de Tormes, and the extrinsicality of methodologies needed to identify the protagonist (i.e. the mythic and ritual

understructures and symbology based on several mythologies).

The underlying structure of mirrored character deployment in Lázaro's narrative, which is identical to the mythic understructure of plot, reveals a covert pattern of slightly asymmetrical and therefore significant relationship among a select group of characters. Though they never appear together in the narrative, they clearly share a common heritage of picardías involving idleness, cardgames, music, drunkenness, witchcraft, vagabondage, pandery, theft, deception, buen romance (i.e. coded language), promiscuity and prostitution. These characters are Madeleine and Librada, Abraham and Ceferino, and Lázaro and his undramatized adopted grandfather, Lazarillo de Tormes.

Through them, picardía in Nuevas andanzas expresses a creative-procreative instinct which, when faced with the forces of repression and oppression symbolized by the lawman-landowner (tísico-loco), resists the sterility of a dead or dying society and so avoids the Hell of Horcajo/Martín Andrán. Picardía, then, is seen by the narrator (presumably) as a positive life force. It contributes to a universal chaos that fills and regenerates the wilderness through eroticism and cunning self-assertion. The male and female pícaros of Nuevas andanzas are the movers of creation who invest their energies in uniting virile fathers and seductive mothers through the cuckoldry, swindling, hexing and/or mismarriage of wealthy landowners and castrating lawmen. Lázaro's natural affinity for these pícaros and pícaras reinforces the theme of shamanic initiation upon which the ritual understructure of plot is founded.

Significantly, the pícaros and celestinas of Lázaro's tale are not only interrelated through conventional picaresque preferences,

speech and actions, but also through certain mythological and Biblical archetypes who express the theme of immortality in ways compatible to conventions of picaresque behavior. The first and foremost of these archetypes is Bacchus, the god of wine honored by his worshipers as the source of life after death. Equal with him among the personalities of the pícaros and pícaras stand Hecate, goddess of the occult and erotic arts, and her counterpart Demeter, goddess of fertility with whom Bacchus shared the worship of immortality in the Eleusinian mysteries. The pícaros of Nuevas andanzas also display prominently traits of the deities of wit, wisdom and skills of civilization, Pallas Athena and Hermes. The latter, significantly, is also a symbol of virility associated with pagan fertility rites. What is more, Hermes and Athena are known to aid Perseus's successful quest to slay the Medusa, archetype of the lawman-shrew against whom the pícaros struggle.

It is to the craft and lore of these archetypes and their alter-egos Madeleine/Librada and Abraham/Ceferino that Lázaro the protagonist is naturally drawn as if he were mesmerized. And it is the sleight-of-hand learned from them that so effectively masks the true voice of the narrator. The narrator presents his own character through interpretive devices which yield confusion rather than an authentic self-portrait. He limits the expression of his inward life to generalized or contradictory statements that parallel the opaque characterization of himself as protagonist. Whether the intrinsic contradictions of his personality are idiosyncratic and so both unavoidable and ludicrous, or whether they are contrived and therefore a camouflage remains a matter of speculation even at the

the end of Lázaro's story and narration.

The narrator's voice moves erratically from the pious and apologetic to the vitriolic and defensive, his language filled with ironic word plays and allusions. By the end of his narrative, Lázaro's voice has become exhausted and bitterly cynical and contrasts sharply with the initially hopeful and energetic approach to the narration of his life. The tone and words of the epilogue, though admittedly ambiguous, seem to undermine the previous espousal in his prologue of a philosophy of action based on the powers of the individual. This raises questions about the narrator's current situation and his reasons for writing his vida that echo a similar ambiguity found in the Lazarillo. Other tonal and informational contradictions also occur throughout the narrative and reinforce the image of the narrator as an elusive ironist who resists definition.

He appears to be both apostle and devil's advocate, moralist and heretic, literate and illiterate, penitent and impenitent, philanderer and homosexual, martyr and tyrant, wit and dullard, celibate and gigolo, sheep and goat: "Vaya lo uno por lo otro," he might say. Mutability, if nothing else, defines him and he may be regarded as a man of many moods, but whether sham or real cannot be told. For though his self expression may portray a highly incredible character, his narrative shows that nothing can be held as a certainty upon which to venture a moralistic opinion. At different times, and occasionally at the same time, he expresses feelings and attitudes of cynicism and stoicism, sentimentality and cold-blooded pragmatism, modesty and scandalousness, wealth and impoverishment, gregariousness and reclusiveness.

Questions evolving from the recognition of such a contradictory and changeable nature are simply those of when and whether the narrator is telling the truth, and of what he and his narrative are about. They are questions quite as unanswerable, at least in terms of absolutes and motives, as the question of patrimony--a flourish or puff of colored smoke with which Lázaro begins the narration of his story. The editor's final disjunctive characterization of the narrator is merely another device that re-emphasizes the theme of incomprehensibility which surrounds the character of the narrator.

CHAPTER FIVE

THE AMBIGUOUS PRESENTATION OF CHARACTER IN NUEVAS ANDANZAS

Cela's narrator adapts the opaque subjective methods of primitive narrative in his presentation of character and omits completely mimetic devices that dramatize or state directly a character's psychological faculties and mental processes (e.g., direct statement by the narrator, prayer or interior monologue by the character, etc.).¹ Characterization is achieved instead by the reader's interpretation of information filtered through the fractured or refracted and often contradictory narrative voices. The narrator uses several narrative elements--the primary ones seen earlier with regard to the characterization of the protagonist. He presents character through observable behavior, symbols, and biased or oblique commentary by the narrator and other characters. In addition, he contributes particularly to the characterizations of the tísico-loco or landowner-lawman prototypes in the images of Lázaro's mountaintop dream.

Though used only once, the dream technique is well suited to Cela's ambiguous narrative methods because its own narrative stance is inherently ambiguous. It hovers between the mimetic and the mythic: "Dreams can be referred to the divinities which shape our ends, or to

¹Compare Scholes and Kellogg, Nature of Narrative, pp. 173-175, 263-265. See above in Chapter Four, pp.

the mental processes of human beings."² The same may be said of myth-making, "the use of supernatural machinery to reveal mental process and provide motivation."³ In the mind of the narrator, if not in the life of his protagonist, many of the symbolic correlatives attributable to characters take on mythic or supernatural dimensions. For example, the October winds that precede the appearance of Abraham in Cuenca are said also to blow Lázaro and the niño ciego to their respective fates of sexuality and death. Indirectly then the winds set up a chain of events that affect the lives of Don Federico and Marie as well.

Symbologically, wind, as presented in Nuevas andanzas is the irrepressible force that motivates both the pícaro (winged Hermes), whose symbols are the wasp and fly; and the lawman (Apollo or winged Lucifer), whose symbols are the songbird (finches, skylarks, black-birds) and wind instruments that imitate their song (reeds, pipes, flutes, whistles, whistling, the female voice, the voice of prophecy). In Nuevas andanzas the north wind is associated with the landowner-lawman prototype and through him with Poseidon, volatile (loco) god of the sea and of storms and squalls (chubasco). In Graeco-Roman mythology, the north wind is characterized as fierce and warlike. In Nuevas andanzas the north wind has two distinctive personalities that reflect instead the destructive schizophrenia of the landowner-lawman duad: "todos los vientos, desde los del noroeste, que suelen ser heladores, hasta los del [gallego] señor David, que por cálidos y entonados siempre los tuve" (p. 40). Ironically, Poseidon's storm winds are a

²Scholes and Kellogg, Nature of Narrative, p. 176.

³Ibid.

medium of chaotic destruction paralleling Zeus's oppressive-creative nature, symbolized in his thunderbolts.⁴ Thus northern winds are also associated with wind instruments, tympani and weapons that imitate both the deep resonance and the sharp cracking of thunder (timpani, bassoons, coronets, whips, taut ropes, guns, the male voice, the voice of doom). Related also to the north wind are symbols or images of smoke and haze whose source is fire or the sun (Apollo, Lucifer) and images of damp or poisonous air (Hades).

Conversely, the other wind that blows in Nuevas andanzas (and in mythology) is the west wind (ceferino) whose source and instrument appear to be the pícaro and celestina. Abraham's breath imitates perfectly the sound of wind in a wheat field, a sign of his mastery over it, and wind is the product of Librada's fertility ritual. The wind created by the frenzied beating of her wings (shawl) and by the simultaneous wingbeats of her familiar, the owl, has the power to disarrange, to create chaos and to renew. In contrast with the peaceful nature of the west wind in the Graeco-Roman stories, the zephyr of Nuevas andanzas is a swarm, a whirlwind, a whirling dervish of excitement and incitement and of boiling, heaving turmoil and energy. It is an embodiment of the pícaro himself. Clearly, events in Lázaro's vida show that, despite the narrator's claims of external motivations such as the wind and providence, any such simple cause-and-effect relationship is highly ambiguous.

In each of the above techniques of characterization--behavior, imagery, commentary, dreams and myth-making--Lázaro carefully avoids

⁴See Norman, The Hero, pp. 11-25.

direct statement. A character's thoughts, attitudes, emotions and feelings, if presented at all, are made ambiguous by the narrator's preference for vague, suggestive and other kinds of ironic language. His repetition of evasive statements such as "no sé," "no sabía," and "quién sabe" successfully masks his own inward life and that of the characters he is presenting. He substitutes speculation and cliché when he does not actually censor and repress truths about himself and them.

Yet ironically, as in the Lazarillo, it is the elusive mind of the picaresque narrator which constitutes the chief center of interest in the narration, and we are naturally compelled to resolve the unresolvable ambiguity about him. If that were possible, one might be able to break down the other ambiguities of Lázaro's life and vida as well; one might even read Nuevas andanzas as a simple satire on the wrongs of society and the foolishness of human beings. One is not, however, put into such a comfortable position either at the conclusion of Lázaro López's narrative or after considerable study of it. For most of the answers to ambiguities in it lie either in external sources (e.g., anthropology and mythology) or in its deeper structures of meaning.

As a result of the narrator's methods of elusive characterization, the characters of Nuevas andanzas, like its protagonist, are pure mythic and allegorical types. Their motivations must be deduced by the reader from the ironic esthetic or intellectual meanings they bear. For, while the narrator's comments may lead one to assume such motivations, they are not actually demonstrated or expressed in the narrative.

As an example, the key to Abraham's swindle of Federico--as to Lázaro's failure to prevent or justify it--is to be found in the conventional picaresque and allegorical meanings which are expressed through Abraham and Federico. As expected, neither character is endowed in this episode with an inward life. However, each is in the process of acquiring highly allegorical significances in relation to the protagonist's process of maturation. Therefore, in order to clarify the turn of events in terms of the internal environment of either character, the reader must attribute realistic motivations such as lust, greed, cowardice or malice.

The Ironic Treatment of Characters

Ironic Monads

The characters of Lázaro's vida become intrinsically ironic, then, in two ways. One is when the narrator fails to give enough information about the individual character to explain events easily in psychological or sociological terms, thus forcing the reader to supply explanatory materials from his or her own experience. As a result, the reader must decipher or evolve a complicated esthetic/allegorical frame of reference which defines each character's meaning. The other way of making characters intrinsically ironic occurs when the narrator creates apparent dichotomies in a personality or characterization. Out of these dichotomies evolve characters who are both incoherent (or ambiguously coherent) and meaningless (or ambiguously meaningful). Such character discrepancies are brought about in three ways, all of which avoid direct statement and rely heavily on inferences drawn by the reader.

First, the character type itself may demonstrate or allegorically represent contradictory values and/or powers of action, as Señor David Andrade demonstrates both nurturing and castration, frolic and tyranny, and represents both the crucified Christ and the divine will that moved men to crucify him. So intense is this multifarious character's duality that he always appears with his demonic twin Tomás Suárez (Andrán). Second, the valences of all characters are heterogenous and compound because, as we have seen, they are assumed from Biblical, Graeco-Roman, Spanish and anthropological sources. (Another key source is the occult sciences, which have not been included in this analysis.) Third, the narrator may with one technique of characterization assign to a character a particular system of values and/or power of action and with another technique contradict or reverse them. This occurs, for example, in the case of Licenciado Roque Sartén.

In Tratado I and again in Tratado VII°, the narrator implies that he himself is not sure of the accuracy of rumors that the Jewish pharmacist is homosexual. He simply tells us that he finds the Lazarillo while rifling through the papers of "un amo judío, boticario y--sí hemos de creer a los deslenguados--también castrón" (p. 27). Then, at the end of Tratado VIII°, he portrays a clandestine meeting between Roque and Luquitas, the narrative purpose of which is to have Roque reveal for the reader (and for Lázaro who is hiding nearby) the outcome of events at Belinchón. The narrator's subtle account of the incident presents a set of circumstantial evidence that seems to verify the rumors about Roque.

It is midnight and they are in the cemetery:

callé cuando vi acercarse un hombre que andaba sigilosamente arrimado a las tapias del camposanto.

El hombre silbó bajito, y otro hombre volvió la esquina donde estaba la casa de las autopsias.

--¡Hola, don Roque, creí que no venía usted!

--Por poco no puedo, Luquitas; ¿no sabes lo que pasa?

--No, señor, no he cruzada por el pueblo.

--Pues que han metido en la cárcel a don Julio

.

--Eso es cosa del mismísimo Lucifer, don Roque; créalo usted.

--Sí, hijo; yo eso creo. Pero. . ., en fin, ¡nosotros qué le vamos a hacer!

--También es verdad.

Don Roque se fue hacia la otra sombra tanteando poco a poco el oscuro terreno.

--Anda, Luquitas, ven aquí. Después de todo. . . Nada más oí. . . que tiré campo a través. . . . (Pp. 184-185)

The dialogue and actions depicted, here support notions that Roque and Luquitas are secret lovers and vampire demons like los horcajanos.

Inevitably, it is also implied by analogy that the shepherd Lucas el Cabrito and his gentle companion Sebastián were also homosexual, and that the Fonda de Lucas is the residence of homosexuals. Furthermore, Roque's being homosexual would explain both the curious riddling ritual to which he submits Lázaro, and his unexpectedly long tolerance of the lazy Lázaro as an apprentice. At the same time, the cemetery scene makes even more ironic the narrator's earlier declarations that he knows nothing personally of Roque's homosexuality. It even favors speculation that Lázaro himself may have experienced--and even continue to experience--homosexual behavior.

We have been discussing the principle of ironic condensation in characterization, whereby several antithetical or ambiguous elements characterize a single character. In the case of the pícaro, his criminal and immoral traits are the ironic source of rebirth and renewal in the desolate wilderness that contains both heaven and hell. Such a character may be called an ironic monad. Señor David and

Licenciado Roque Sartén are ironic monads whose characters, which are unexpectedly interrelated, will be explored with regard to the tísico-loco prototype.

In addition, characters may also function ironically in relation to each other, thereby defining more clearly the ironic esthetic or allegorical meanings each expresses. Four principles of ironic relationship among characters are used by the narrator of Nuevas andanzas. Like the principle of condensation, each implies the operation of a fundamental conceptual reversal of some kind, a denial, differentiation or contradiction that has been previously signified in this study by the figure of an ironic cross ("X"). These principles are mirroring, shadowing, echoing and antithesis.

The operation of these techniques of relationship gives definition to male and female manifestations of four basic character types identified previously. They account for all characters in Nuevas andanzas (except possibly the reader). The pícaro-celestina type consists of gigolos and whores, go-betweens, thieves and deceivers, and shamans, as the delineation of the family of pícaros demonstrated. The lover-whore type is made up of honest laborers (farmhands, soldiers, acrobats) and their desirable mistresses or wives, and so are called cultural heretics; they claim or seem to be foreigners. In the cuckold-virgin type, who are generally rescuers and martyrs, a differentiation exists between the males (who are land- or property-owners) and the females (who are their adopted daughters). Cuckolds are or have been married to a whore or a shrew, who fits into the following category. The lawman-shrew is constituted by oppressive enforcers and/or makers of laws of society,

religion or science. They are psychologically and sexually estranged and are generally associated with homosexuality. Lawmen are the constant companions of each other and of cuckolds.

The inter-relation of these four types produces esthetic and mimetic irony in Nuevas andanzas, their affinities struggling against their differences. Natural affinities are observed in the case of the third and fourth types (landowner, lawman), drawing them into such a close relationship of similarity that they often merge into indistinguishable characters. Expectedly, the same may be said of the first and second types, a blending that can be seen especially well in the females (celestina, whore).

Static Characterization

Mirroring

In contrast with echoing and antithesis, mirroring and shadowing, like condensation, are static rather than dynamic methods of characterization. They provide stable thematic patterns at the level of plot. Mirroring occurs specifically when either two individualized versions of one particular type or two merging types hold analogous positions and functions in the plot, so that each appears to be the mirror image of the other. They are basically identical, but different as regards the nature of specific details. (See Figure 9 above).

For example, events in the pre-adolescent segment of Lázaro's vida (Unas Palabras and Tratados I-V°) are mirrored in the adolescent segment (Tratados VI°-IX°, Epílogo and Nota del Editor). There is

also an almost exact mirroring of character types in the two segments. The correspondences may be seen particularly well in both the second division ("Nurturing of the Scapegoat") and the sixth division ("Discovery of the Female Principle"). Here, nearly every character from Lázaro's early childhood and pubescence has their counterpart from his adolescence and early childhood. The pattern reinforces a similar doubling of initiatory motifs and underlines the theme of the call or destiny.

This doubling demonstrates an obvious horizontal (i.e. left-right) structure of character deployment in the plot of Nuevas andanzas. The care which the narrator has taken to balance his characters horizontally is well demonstrated in the second plot division, "Nurturing of the Scapegoat." Here Lázaro's story involves the following balanced pairs:

- (1) two pairs of false parent or grandparent figures who hover over the narrative at the beginning of Tratados I and VI° but are not dramatized at these points (Lazarillo de Tormes/la voz del pueblo and la pareja);
- (2) two pairs of true parent figures, the western or Spanish lover and his whore (El Seguro and Rosa López) and the eastern or French lover and his whore (Pierre and Violette);
- (3) two pairs of merging false mother figures which depict each of the four basic types of women in Nuevas andanzas; and
- (4) seven false father figures: one pair of pícaros, three pairs of cuckolds and three pairs of lawmen.

Similar exactly balanced horizontal correspondences are also easily detected in the sixth division, "Discovery of the Female Principle."

Interestingly, the narrator's use of the principle of mirroring demonstrates his penchant for the baroque and the ironic. This becomes apparent when mirroring is observed to function not only horizontally but vertically as well, further connecting character and event in a pattern of association that operates top-to-bottom. The principle of vertical mirroring is illustrated by a photograph of trees whose image is being reflected in a placid pond. In the observer's frame of reference, the tops of the trees appear at the bottom of the reflected image, while their roots appear at the top.

In Nuevas andanzas there are obvious vertical correspondences between the following pairs of divisions of mythic plot development:

- (1) Divisions 1 and 8, "Resurrection/Disruption" and "Invisibility;"
- (2) Divisions 2 and 7, "Nurturing of the Scapegoat" and "Difficult Passage;"
- (3) Divisions 3 and 6, "Discovery of the Male Principle" and "Discovery of the Female Principle;" and
- (4) Divisions 4 and 5, "Sparagmos: Experience of the Limits of Order" and "Discovery of the Dominant Society of Celibates."

But the principle of vertical mirroring in Nuevas andanzas is a function of irony rather than of the laws of visual perception. Thus it involves both conceptual antitheses and an ironic cross or reversal of left and right in the mirrored image.

Therefore, on the way to Madrid in Tratado IX°, Lázaro

re-experiences in a new form many of the characters and events that were part of his early childhood in Tratado I. Natural affinities between these elements and analogous elements of Tratado VI° also become clear as a result of the linking of Tratados I and IX°, thus re-emphasizing the theme of rebirth. The sheep and goats with whom Lázaro spends his first eight years of life are transformed in Tratado VI° into the acrobats' children and animals (the sheep/poodle, pig/bear and wagon pony). In Tratado IX° they become the count's herds of black bulls and heifers.

The herders and the gift-giver (tísico) of Ledesma are later (1) Prudencio, (2) the prophetic gypsy on his burro and (3) Federico, the veterinarian/priest of Cuenca and his assistants. Then they become the arrieros studiously avoided and robbed by Lázaro at Villarejo. The wagon and victimization of the arrieros further link them with the acrobats of Tratado VI°, whose practiced instability, leaping and brightly painted wagon may be only a disguise for the dull, plodding arrieros below. Salamanca's vicious but unerring voz is embodied in Tratado VI° by Violette and Madeleine, who persecute animals and novices alike. In Tratado IX° it is an angry, rock-throwing mob at Arganda del Rey who pursue the toro colorao, their missiles a manifestation too of the jagged rocks and thorns upon which Lázaro falls during this first rite of the tree with Pierre.

In addition, the final stages of Lázaro's journey to Madrid contain allusions to all four of his possible fathers, who were introduced in Tratado I. The recaudador ("chupador de sudores ajenos," p. 28) becomes the undramatized conde, owner of the herds served and led by the toro semental. The deceased confectioner

Don Serafín Serrano is recalled in the image of the sugar mill where Lázaro spends the night at Arganda del Rey. The virile lover Froilán Quinteiro (El Seguro) is the undramatized seminal bull himself, challenged and wounded by the renegade toro colorao. The pícaro El Chubasco, who made love to Rosa López on the track bed ("sitio que siempre tuve por muy fecundo," p. 29), is evoked both by the railroad track that Lázaro follows from Arganda to Vaciamadrid and by the toro colorao. The repetition of the motif of the four lovers precedes Lázaro's own ritual intercourse with the city of Madrid.

In Tratado IX° an image of Lázaro is presented which meaningfully connects two disparate images of him seen in Tratados I and VI°. Among the Salamancan shepherds and goatherds, Lázaro survives the ritual death of fevers and pox (a mutilation death) and so earns the right to wear the sheep skins that symbolize the transcendence of his spirit over his flesh (death, sexuality). Under the tutelage of Pierre and Violette in Tratado VI°, Lázaro is introduced both to the rite of the tree (phallus) and to the wiles of women but then is re-introduced to the life of the spirit.

At Perales the two images come together when he attains the state of shaman and so gains a double life of sexuality and immortality as gigolo, panderer and pícaro. Lázaro internalizes the goatkid, or scapegoat, as he sits poised in the tree preparing to complete his downward leap and rapid correría through the symbolic husband-figures, the herd of bulls. He spends the night in a ditch (vaginal image) just outside the field and is caught up almost immediately in the uproar of the toro colorao. The goatkid, representing both sin and survival through it in the wilderness, displaces the sacrificial lamb

and redefines Lázaro as a shaman rather than a martyr.

The red bull himself, one horn tipped in blood, his body marked with wounds, is an alter-ego of Rosa's picaresque lover, El Chubasco. The bold animal is called "mal bicho" (p. 190) by his chief pursuer, the old man mounted on a squalid mare. El Chubasco is described as a santanderino and "mala persona," and "un hombre fornido y jayán" (p. 29). The narrator even refers to the passing of the toro colorao and pursuing mob as "el chubasco" (p. 190).

Significantly, Tratado IX° contains the final rites of Lázaro's initiation to the dominant society's sacralities of work, sexuality and picardía. The new application of previously occurring elements, which characterizes the narrative's end, creates a subtly circular and repetitive effect in the protagonist's development. It expresses once again the theme of rebirth/resurrection/renewal which continually defines the pícaro-shaman's life. Furthermore, it serves as the conventional rapid review of life events at one's death, for in Tratado IX° Lázaro is once again both beginning and languishing, crushed in the maw of his paradoxical passage into adulthood and immortality.

Shadowing

Shadowing is similar to mirroring and exhibits the same tendency toward the ironic cross pattern seen above with regard to the principle of vertical mirroring. In shadowing, some elements of one character's personality are omitted in the personality of an analogous character of the same type. The result is that the second or analogous character appears to be the shadow of the first, more

fully developed character. In Division 5 of the mythic understructure (Figure 9), the principle of shadowing occurs in conjunction with vertical mirroring to create a dense pattern of vertical, horizontal and diagonal correspondences among the cuckold-virgin and the lawman-shrew archetypes. In these types are borne the interlocking themes of sterility and holocaust, upon which the dominant society of celibates is founded.

The principle of shadowing operates unambiguously to link the characters of *Tratados IV°* and *V°*. Nicolás, la pareja, and los horcajanos are characterized only in broadest outline; Felipe, Dolores and el guarda jurado, on the other hand, are given vivid portrayals. For example, the uncompromising verdict of the mustachioed guarda jurado, who judges "con cara de enterrador" (p. 88), contrasts ironically with the vague account of Lázaro's ambiguous accusal and whimsical acquittal by the faceless pareja (pp. 102-104). The narrator thus emphasizes the wraith- or cadaver-like aspect of the cuckold, shrew and lawman figures associated with the villages of Horcajo and Martín Andrán. Their re-appearance in Lázaro's pesadilla re-emphasizes both their ghostly quality and the themes of the living dead, limbo and the earthly hell.

The same opposition of flesh and shadow is easily observed in the characters' speech and language. Significantly, relationships among the characters of *Tratado V°* are clearly delineated through the characters, dialogue and actions, their attitudes toward each other being unequivocally stated or overtly implied:

--Me parece--dijo el guarda jurado interrumpiendo y dirigiéndose a mi amo--que este muchacho es tonto, porque yo no dije ni esta boca es mía, y ya es sabido que él que calla otorga.

¿Por qué no te has traído con qué comer?

--. . .¿Esto de tonto lo dice de broma el señor guarda?--
dije yo.

--No, hijo; que lo digo en serio y bien en serio. Que si la cara la tienes de avispa tus hechos son mismamente torpes y cobardones como los de una oveja. Como los años no te hagan más avisado, muchas hambres has de pasar en tu vida. (P. 83)

After this prophecy--the accuracy of which Lázaro slyly suggests in his epilogue--the guard (game warden) rightly accuses Lázaro and acquits Felipe of having stolen the partridge stew.

By contrast, rather than openly stated, the deep meaning of warnings by la horcajana and Nicolás is covertly hidden within the esthetic archetypes of event and character:

--. . .Oye--me dijo la horcajana--, ¿tú no has andado al robo por el Abadengo?

--No, señora.

--¡Huy, huy! ¿Y no has estado tampoco en eso de chupar la sangre de Río Malo?

--No, señora, ¡se lo juro!

--Pues entonces no vayas a Martín Andrán. ¡Es pena, anteayer aún pasó por aquí la pareja! No te juntes con tu tío, Julio, el Tísico. (Pp. 98-99)

Then, apparently acquitted by la horcajana of the misdeeds of El Abadengo and Río Malo, Lázaro is sent with Nicolás, ostensibly to be given "algo de comer" (p. 99).

The same embryological quality and ambiguity is noted in the dialogue of Lázaro and Nicolás in the latter's kitchen:

Trajinaba Nicolás por el hogar atizando la lumbre y levantando, de vez en vez, la tapa del puchero, pero no me quitaba ojo de encima.

--Aquí somos todos honrados. Anteayer estuvo por aquí la pareja. . .y ya ve. ¿Usted va buscando algo?

--Yo voy buscando amo.

--Pues aquí no lo hay. ¿Se va a marchar mañana?

--Si usted lo quiere, sí.

--No, no; yo no quiero nada. Yo vivo aquí y no me meto con nadie; aquí nadie se busca líos, ¿sabe usted?, aquí todos trabajamos; la pareja siempre lo dice. (Pp. 99-100)

But Nicolás's watchfulness and vague defensiveness in the hut add

ambiguous overtones of fear that belie los horcajanos' professed hospitality and hint subtly at the turn of events witnessed later in Lázaro's dream. Nicolás's inhospitality is ambiguously connected with both Lázaro's grateful exit from "aquel endemoniado pueblo de Horcajo" (p. 100) and his escape "de Horcajo y de las garras de Nicolás" (p. 101). One can only suppose the real design of Nicolás and, perhaps, la horcajana. (Later at Madrid Lázaro is not so lucky; he is caught in the devil's claws: "Me levanté y me agarraron de un brazo," p. 191.)

Expanding the themes of mystery and shadowing are this and other ambiguities involved in Lázaro's meeting with los horcajanos and la pareja. One asks why the pair are waiting on Lázaro's road; how they are connected to Nicolás, to la horcajana and her dog, and to Julio el Tísico; and what their role is in the feast of Martín Andrán. Through the imprecise identification of both los horcajanos and la pareja, the theme of mystery takes on metaphysical dimensions, emphasizing the narrator's ambiguous conception of humankind and of God.

Dynamic Characterization: Echoing

Echoing, unlike the three techniques discussed above, is a purely dynamic method of character presentation. Of the four primary techniques of character relation in Nuevas andanzas (mirroring, shadowing, echoing and antithesis), echoing is by far the most subtle and the most relevant to an analysis of character in Nuevas andanzas. In echoing, one or more specific character traits reverberate through the narrative in the personalities of several individualized and/or

generalized characters. The esthetic function of echoing is to merge rather than to differentiate, as in antithesis. The method of relation involved in echoing adapts both the tendency of shadowing to move from the specific and particular to the general and the typical, and the tendency of mirroring to submerge the general under the specific (or vice versa).

The result is a pattern of character relation that resembles the serpent, a symbol universally identified with both the labyrinth and the river, and with the demonic phallus, three images used or suggested throughout Nuevas andanzas. In echoing, peculiar focal traits may be either clearly or covertly reiterated in two or more characters. This device results in the formation of two fundamental character groups through the repetitious near-doubling and/or -tripling of several major and minor individuals and pairs.

One of the groups revolves around the celestina, a manifestation of Mother Earth (Gaea) in and about whom are focused themes of love, creation and renewal. This group, which consists of true-mother and -father figures, begins with Lázaro's missing mother, presumably the Rosa López described in Tratado I and named in Tratado IX^o as the wife of the imaginary Pedro López. Virile fathers and seductive mothers, celestinas and pícaros comprise it. The second group revolves around la pareja, a manifestation of Father Heaven (Uranus),⁵ and

⁵"The Greeks did not believe that the gods created the universe. It was the other way about: the universe created the gods. Before there were gods heaven and earth had been formed. They were the first parents. The Titans were their children, and the gods were their grandchildren." Hamilton, Mythology, p. 24. See also Bulfinch, Mythology, pp. 15, and 21-27.

themes associated with oppression, repression and death. This group begins with el tísico of Tratado I, for whose prodigious visored-cap Lázaro steals from the shepherds.

The Tísico/Loco Complex

The ironic esthetic effect of echoing and the serpentine structure which evolves from the application of this technique have been hinted at in the discussion of pícaros and celestinas in Chapter Four above. But they can be clearly demonstrated in the basic tísico/loco series of characters. The entire series consists of castrating mothers and fathers, who vastly outnumber the pícaros and celestinas, for example.

The main characteristics of the tísico/loco complex may be summarized in relation to five echoing characters who are of allegorical rather than esthetic significance. They are el tísico (Tratado I), Julián el Loco (Tratado III°), el loco (interpolation in Tratado IV°), Julio el Tísico (Tratado V°), and Don Julio el Médico (Tratado VIII°). Through these five characters, the family of tísicos and locos can be observed to combine into one great archetype--the castrating father/mother--two antithetical psychological types that are seen by the narrator as inseparable and complementary.

As the names of the tísicos and locos suggest, the central metaphors used by the narrator to define the series are (1) consumption, or philanthropy; (2) insanity, or misanthropy; (3) the names Julian and Julius, which bring to mind the perverse Roman emperor Julian the Apostate (331-363 b.c.) and the invincible, learned, epileptic Julius Caesar (100-44 b.c.); and (4) knowledge of laws

governing health and medicine. The tísico/loco, like all the other characters of Nuevas andanzas, is created through allusions to mythological personages whose common and dissimilar idiosyncracies echo in varied tones and forms through the series.

At one end of the pattern which may be said to contain the tísico-loco family, the tísico is linked with the virile fathers who express libidinous and other traits of the supreme god Zeus. At the opposite end of the pattern, the loco is linked with the misogynous lawmen who express the oppressive traits of Lucifer, the fallen angel of light, and Ares, the god of war. The pattern to be considered might be compared to a roughly coiled serpent. Allegorical in nature, it is both complex and, at times, ambiguous. It reflects the same phenomenological confusion to which one is also led when characterization is approached either mimetically or esthetically.

The Tísicos. One pole of the schema of tísicos and locos is the consumptive. He is first represented in the narrative by el típico, who appears as if by magic when Lázaro is about six years old; in exchange for the milk of la cabra/Matilde, he fulfills Lázaro's wish for a better cap to replace the pockmarked one given him by the shepherds as a sign of mortality.

The splendid visored cap given by el típico not only protects the pícaro's eyes from the sun's (Apollo-Lucifer's) deadly rays and from blows to the eyes, but also acts as a mantle of invisibility for his acts of picardía. It is equivalent both to Hades's cap of darkness, which makes the wearer invisible,⁶ and to the winged cap of

⁶See Hamilton, Mythology, p. 29, and pp. 39-40, 49-53.

invisibility given to Perseus by the Hyperboreans who dwell behind the home of the fierce North Wind.⁷ By extension, it is also the winged cap of cunning and stealth which, along with the winged sandals of speed, are the natural gifts of Hermes bestowed by his father Zeus, the great gift-giver.⁸

The visored cap affords Lázaro the protection necessary to execute and prepare for his escape from the shepherds, which he does by stealing milk weekly for two years and secreting the fees along with his discovered treasure, the lost purse of Ledesma. Later, a cap of darkness (i.e. night) helps Lázaro steal el guarda jurado's stew and provides the cover for (1) his discreet perusals of Librada's arts, (2) his escape from Belinchón, and (3) his flight through the field of bulls at Perales. A cap of darkness (stealth) protects him too when he follows Abraham in and out of the smugglers' caves and when he successfully finds the Lazarillo de Tormes among the papers of Roque Sartén.

El tísico's gift links its bearer directly to the playful, generous and gentle Hyperboreans and to Hades, awful ruler of the underworld, ravisher of Persephone, and possessor of all knowledge. It links el tísico, ironically, with Zeus as well, who is not only the giver of all good gifts, but also the vengeful ruler of all the gods and creatures, a libidinous philanderer, and the uxorious husband of Hera. The great wealth implied by the tísico's generosity links him also to Dis (Pluto), the god of wealth and buried treasures who is an

⁷See ibid., p. 145, and p. 68.

⁸See ibid., p. 33, and pp. 16-20, 27-28, 47.

alter-ego of Hades.⁹

Thus the tísico type is identified as a regal figure, wealthy (or once wealthy) and a landowner or ruler of regions. He is both philanthropic and philogynous, often in the extreme, so that he may become a uxorious husband or cuckold, or perhaps a martyr, deposed ruler, or victim of robbery or swindle. The prototype, el tísico, is a little old man ("hombrecillo," p. 36) who exists in a weakened condition and seems to move from host to host "con su débil trote" (p. 36). He feels fearful of the approaching shepherds, owners of la cabra, and though he is said to be from the region, Lázaro never sees him again. The last image of el tísico is one of self-burial or of Hades returning to his underworld: "salió. . .consiguiendo taparse con unas piedras antes de ser visto" (p. 36). His marvellous gift is received by Lázaro at a heavy price. Over and above the milk stolen from la cabra and her owners, the visored cap costs Lázaro "el sobreprecio" (p. 37) of a severe beating: "ya que de la mano de palos que me pegaron los pastores, si no solté la leche que robé fue porque Dios no quiso" (p. 37).

The type's distinguishing attributes, then are

- (1) his death of consumption, representing a martyrdom of some sort associated with his philanthropy and philogyny;
- (2) his deceptive marvellous gift, which must be dearly paid for; and
- (3) his mutability, symbolized by his homelessness and his disappearance.

⁹See Hamilton, Mythology, p. 29.

Other characters in Nuevas andanzas demonstrate the same basic character outline as el tísico.

The wandering musician-thief Señor David is represented as both lamb and shepherd, martyr and care-giver, whose marvellous gift to Abraham is the booty of Lumbrales and whose speciality is providing the flimflam for Abraham's thieving. His overthrow by Abraham marks him as a Christ-figure or martyr; his slashing of Abraham's head (phallus) marks him as an agent of violence. Filemón Estévez, whose given name means "loving," is likewise both a victim of sacrifice to the gods of fertility in the wilderness and a traitor who slashes the face of La Paca. Federico is the giver of all gifts; but he laces his blessing with "la puñalada de la misericordia" (p. 129) and dies symbolically when he receives Abraham's treacherous Pandora, Marie the virgin-shrew, the Medusa of death. Don Serafín Serrano, the foppish candy-man, "evolucionó con los tiempos y acabó como los hombres, aunque sean confiteros, no deben acabar jamás" (p. 29).

In these and other tísico landowners, a fourth attribute of the type becomes obvious: his secret destructiveness. Expressed generally in relation to a probiscus-like weapon such as the blade or other object used like a spike or scalple, it may take the form of parasitism. Its archetype is symbolized by the Roman spike that held Christ on the cross and represents the weapon once turned on the martyr by his own Father and race. Similar weapons in Nuevas andanzas are the castrating/circumcizing flute of Señor David Andrade; the nails manufactured by Andrade; the imaginary horns of Satan attributed to Felipe by Dolores; Felipe's little knife used by Lázaro first to devise the sham bird trap and then to bury Felipe; the

imaginary blade used by Federico to deliver to Lázaro "la puñalada de la misericordia" when Federico permits himself to be swindled and transformed by Abraham; the demonic blade of Filemón Estévez; the quills of the secretaries and scribes of Lumbrales, Belinchón and Madrid; and the vicious blade that first foretells Librada's pending death and then is sunk deeply into her gut by Don Pantaleón Cortada Rubio.

Included among the tísicos are nearly all of the masters (males) served by Lázaro during his andanzas y correrías/desventuras except the pícaro Abraham, the acrobat Pierre, and the pharmacist Licenciado Roque Sartén. Their allegorical relationship with mythological figures is varied but consistently points up the basic features of the type. This may be seen, for example, in the case of Federico, whose dark glasses recall the blindfold of Eros, the light-sensitive eyes of Hades/Dis and the short-sightedness or blindness of both Farlouze, the niño ciego, and Christ, the devout self-sacrificer.

El Penitente Felipe and El Impenitente Federico are likewise associated with the slithering trident-bearer, Poseidon, the ruling water-god and donor to man of earthquake, storm (chubasco) and the natural war (sex) machine, the horse.¹⁰ The trident image is reiterated in the narrative in the three-corned hats worn by la pareja, the Janus-like¹¹ figure of death and resurrection who rules the mountain at Horcajo. Poseidon himself is sometimes represented

¹⁰See Hamilton, Mythology, pp. 28-29, and compare pp. 80 and 283. See also Bulfinch, Mythology, p. 141.

¹¹See Bulfinch, Mythology, pp. 20-21. See also Hamilton, Mythology, p. 45.

as a phallic or serpentine figure. Felipe means "lover of horses;" Federico owns both the spirited horse Trastamara and Cuenca ("river basin"). Significantly, Felipe thrives when he is on and in the river.

These associations of the type with Poseidon underline the substantially virile, dangerous and philanthropic nature of the mild-mannered tísico. The further association of Felipe and Federico with the sly water deities Proteus and Achelous--who both are possessed of the power to change shape at will and are gods of prophecy and wit¹²--underlines the tísico's prescience, intelligence, duplicity and protean mutability. In Achelous especially is reflected the type's generosity and graciousness, for Achelous was an outstanding host: from his horn, broken off when he had taken the form of a bull, was created the cornucopia.

However, not only does el tísico's gift to Lázaro prove both boon and bane, but the gifts of Felipe and Federico also prove deceptive. Federico's gift of knowledge is seriously flawed by gross inaccuracies, impracticalities and short-sightedness. Federico, who has the power to be all things to all people, gives both paradise and wilderness, according to the will of the suppliant. Mutability in the type is expressed in the motifs of metempsychosis, in the case of Felipe, and of transformation, disguise or mask, in the case of Federico. In each case, the truth of the character is revealed through a sorrowing woman or shrew.

Dolores brings to light the duplicitous, risky aspects of

¹²See Hamilton, Mythology, pp. 38, 169, 207, 289; and Bulfinch, Mythology, pp. 142-147.

Felipe's theory of the transmigration of souls: "¡. . .que así engañas a las mozas y de ellas te aprovechas!" (p. 77). Because of metempsychosis, their son Enrique is unrecognizable: "¡Un pollo que de lagarto se llamaba Enrique, y ahora ni su misma madre, que soy yo, lo puede saber!" (p. 77). The motif of disguise or radical change surrounding Federico is carried (1) by Trastamara (trasto, "transformation scene," and amar, "to love"); (2) by the prophetic gypsy who arrives riding an ass and appears to be both Prudencio and an alter-ego of Federico; and (3) by Abraham's swindle/transformation of the philanthropic priest-king of Cuenca into the lover of Marie.

Julio, el Tísico. Hovering over the schema of tísicos and locos is the undramatized, awful tísico's shade, Julio el Tísico. Esthetically speaking, the appearance of Julio el Tísico in the series functions to set up a complex chain of echoing relationships between the tísico and the locos which are not readily apparent otherwise. He serves as a primary link between the afflictions of consumption, associated with the martyr, and insanity, associated with the tyrant. In the episode of Julio el Tísico can be clearly seen the shift of emphasis from the tendency to be a victim (the hungry, consumptive suppliant, helpless against disease and his own folly), toward the tendency to be a victimizer (the rapacious, all-consuming destroyer of others).

Horcajo, the dwelling place of Nicolás el Loco, represents the fragmentation of personality associated with the tísico-loco complex of characters. The village itself has a second identity as Martín Andrán, over which Julio el Tísico reigns. Together, they are the labyrinth; the crossway imbued with powers of enchantment; the

crossing of two mountain ranges and/or two rivers (the meaning of Horcajo); the dying place and place of rebirth; the province of fractured relationships, split personalities, double identities, lost identities, insanity and la pareja. In short, Horcajo/Martín Andrán is Hell. The persons living there appear to be the spirits of the dead, the tribal ancestors who haunt and oppress and hunger for blood.

At their head stands what seems to be a female counterpart of Julio el Tísico, the withered horcajana with her fierce black dog. She may be the long-deceased tía of Juana Soto who died "sola, soltera, vieja y engañada" (p. 173), bequeathing to her niece an empire built on butchery (the slaughter of cattle). Soto, Juana's nickname, seems to be an overt reference both to the wild monte of Dolores and to the wilderness traversed by Lázaro on his way to Horcajo. Stagnation, decay, deterioration, inertia and death surround and exude from los horcajanos; parasitism, unsated hunger, lust and blood thirst motivate them and mark them as ghosts. Yet they also represent the living dead, for at night los horcajanos become the revelers of Martín Andrán.

Nicolás's own schizophrenia is all-pervasive. He is presented to Lázaro as an obliging host (which he is, metaphorically, as Lázaro's dream reveals). But in waking life, he reveals himself to Lázaro as a weak, inhospitable, grasping and ravenous miser. Like the others of his village, Nicolás, whose name ironically means "victor of/over the people," is the wretched slave at hard labor. He is terrified of breaking the laws of irrelationship and isolation enforced by la pareja; he is distrustful of Julio el Tísico, fearful (or covetous) of Martín Andrán and unwelcoming to strangers.

In Lázaro's dream, Nicolás's schizophrenia and the villagers'

vile parasitism become apparent. Nicolás, now insane and wearing a cattle bell around his neck, is the naked, willing feast at the lewd nocturnal festival. It is a blood feast, dedicated by the howling dog to the spirit of Martín Andrán. Gorging themselves on Nicolás's regurgitations of blood, the ravenous and demented horcajanos revive themselves, rejecting Lázaro as a bloodless relative of Julio el Tísico. The latter is the invisible spirit of lust and greed to whom los horcajanos dedicate Nicolás's fresh blood: "Los ojos con arena y con sal, / la lengua en escabeche, / la sangre para el Julio / y la Ramona para mí," they sing (p. 101).

Julio also seems to represent the death and torture of the dead. He is Satan, the soul of Hell, grotesque and unseen ruler of the black, demonic, uncontrolled unconscious (madness). As the feast's name implies, it is a place of discord (Martín, "martial"), and of perpetual wandering (andarán); of the demonic, castrating God (Andrade); of nihilists and heretics (Martin Luther); of pig- or cattle-slaughter (San Martín); of duplicity and the difficult passage (Horcajo, la pareja); and of fragmented consciousness, both of the self and of others.

Julio, therefore, is comparable to the Greeks' faceless disrupter of life, Thanatos;¹³ to Eros's antithesis, Anteros;¹⁴ and to Ares, the despised, perverted god of war. The latter is described as "murderous, bloodstained."¹⁵ He is the fleshless and unconquerable

¹³See Hamilton, Mythology, p. 29.

¹⁴See ibid., p. 36.

¹⁵Ibid., p. 34.

enemy springing up from dragon's teeth,¹⁶ but "strangely, a coward, too, who bellows with pain and runs away when he is wounded."¹⁷ The howling dog is his symbol.

Horcajo represents Spain, or the earth in the age of iron, before Zeus (God) sends the flood:

The earth, which till now had been cultivated in common, began to be divided off into possessions. Men were not satisfied with what the surface produced, but must dig into its bowels, and draw forth from them the ores of metals. Mischievous iron, and more mischievous gold, were produced. War sprang up, using both as weapons; the guest was not safe in his friend's house, . . . family love lay prostrate. The earth was wet with slaughter, and the gods abandoned it, one by one, till Astraea alone was left, and finally she also took her departure.¹⁸

The ruler of such a place as Horcajo/Martín Andrán can only be Ares, and with him, his train of terrible attendants: his sister Discord, and Strife, her son; Enyo, goddess of war, flanked by Terror, Trembling and Panic.

Nicolás's description of Horcajo, taken in this context, understandably tells of hard labor, isolation and distrust, the hell forced on los horcajanos by the armed pair of civil policemen who patrol the mountain while el guarda jurado patrols the monte bajo below: "--No, no; yo no quiero nada. Yo vivo aquí y no me meto con nadie; aquí nadie se busca líos, ¿sabe usted?, aquí todos trabajamos; la pareja siempre lo dice" (p. 100). The result of such a living death, such a hell, is madness.

¹⁶The reference is to one of Jason's tasks in the quest of the golden fleece. See ibid., pp. 125-126.

¹⁷See ibid., p. 34.

¹⁸Bulfinch, Mythology, p. 24.

The Locos. Like the tísico, who is seen to encompass the antitheses of victim/victimizer, trickster/prophet, gift-giver/parasite and the living dead, the loco type also conjoins opposing traits. His protean nature is clearly displayed in the schizophrenic transformation of Nicolás from generous host to miser-cannibal to sacrificial victim. In addition, the narrator presents us with el viejo loco of Bocigas, the subject of an interpolation, located just before the death of Felipe in Tratado V°, on the topic of the cruelty of communities toward one of their own.

El viejo loco plays the harlequin in all the village festivals and in return receives only atrocious mistreatment. Cow and horse dung and even human waste are rubbed into his face and mouth by the revelers. The lizards and grasses on which he lives are stolen and destroyed by the village boys, who knock him down when he protests. His protestations are the garbled sounds of one with only half a tongue and eventually turn to foolish optimism again. The old loco, who makes his home in a cave beside the Perales River, is an image of death, his nearly-fleshless frame resembling a skeleton, his grinning, deformed mouth that of a skull. His poverty and mean treatment contrast sharply with the suggested background of el tísico.

On the other hand, the narrator also dramatizes the innkeeper's son, Julián of Lumbrales, "un hombre de aire sano y fuerte como un roble" (p. 55), but who, it turns out, "estaba loco como una cabra" (p. 57). Whereas Julio el Tísico is an ironic representation of the invincible, learned, epileptic war-monger Julius Caesar, with Julián's name are added echoes of the violent atrocities and ravages of tyranny associated with the perverse emperor Julian the Apostate. Into the

death house of Julián el Loco descend Lázaro and la cuadrilla after their second unsuccessful raid for sacrifices along the Spanish-Portuguese border.

Their descent into the region of light (lumbre), the region of Apollo and Lucifer, has a logical effect on the deceptive band: the destruction of their present form. It is the ultimate dissolution, the broken cosmogonic alliance of apocalyptic, holocaustal, and regenerative forces expressed respectively by Señor David, Tomás and Abraham and by the murdered family. The dissolution of la cuadrilla and overthrow of Señor David and Tomás result, in turn, in a realignment of universal forces based instead on wealth and sex role. They are elements which are already coming into dominance in the episode of the sadistic murders and the swindle of Lumbrales. They are elements which correspond to Lázaro's burgeoning pubescence and adulthood.

With the combined cunning of madman and miser, Julián begs his guest (la cuadrilla) for money, complaining about his unfeeling father who has abandoned him. Then almost immediately, he unexpectedly reveals the bodies of his four victims: his father and stepmother and the two criadas (sisters, whores, potential brides). Later, confined in an upper room and confronted by the three members of la cuadrilla and their counterparts from Lumbrales (el alcalde, el juez and el sargento), Julián himself dies of rage, his corpse mutilated by the clubs and blades of his accusers. When the four bodies are cut from the rafters, the villagers begin to cut down all of the winter's supply of sausages, "no sé si para festejar. . . qué rara figuración de la sangre o si solamente por espíritu de imitación" (p. 60). During the revelry, Señor David tells the false tale of

Lázaro's orphanhood and perpetrates his swindle.

Mythologically Julián el Loco is related to three heroes of tragic and romantic or heroic stories who also provide an ironic link between the demonic emperor Julian and the champion Julius Caesar, and so reinforce the name-bond of the Julián-Julio characters. These Graeco-Roman heroes are Orestes, unhappy murderer of his own mother and of her lover; and the warriors Hercules and Ajax. Each of the latter great champions goes temporarily mad and performs atrocities against his racial or biological family. In the midst of a banquet, the young Hercules, mightiest of mortals, falls into a sudden fit of insanity and kills his wife and two young sons, and then would kill himself when he discovers what he has done, but is prevented. Denied the armor of his dead idol Achilles, Ajax goes insane of jealousy and slaughters the Greeks' herds and flocks, mistaking the animals for the rivals to whom he has lost the prized armor. Awakening to his atrocity, he then draws his sword and slays himself.¹⁹

Rather than the self-annihilation practiced by Julián and Ajax, Orestes follows the pattern of Hercules's atonement: he undergoes long years of suffering and derangement, followed by self-acceptance. He finally blots out the stain of his sin. Orestes is, in fact, reunited with his two sisters Electra and Iphigenia, who have been tortured and persecuted by others--the one by their stepfather, the other by their now deceased father Agammemnon. Orestes's redemption is aided by two principal deities: by Apollo, who advised Orestes to commit the murders in the first place so as to avenge their

¹⁹See Hamilton, Mythology, pp. 248 and 253-263.

mother's murder of their father; and by Pallas Athena, whose wisdom is, in the end, heeded by the Furies. The latter agree to cease pursuing the arch sinner, and so are transformed into the Blessed Ones.

The Furies' shift in attitude toward Orestes, like his own realization that self-reconciliation can redeem, signals a total transformation in the relationship of the gods to the members of Orestes's ill-starred family.²⁰ It is a shift comparable to the shift in the Hebraic tradition--focused upon by the death and resurrection of Christ--from the God of Vengeance to the God of Mercy. But both of these shifts toward unification and reconciliation are ironically contradicted in Nuevas andanzas by the transformation of la cuadrilla into warring factions made up of the duplicitous god (landowner/lawman) and the cunning man (pícaro).

Julián, characterized by Simón el Pregonero as a whip ("el azote," p. 64) that is laid upon the backs of los lumbraleños, is clearly related to the railer or malcontent, a churl. Julián is a type of satirist or bard who not only invokes doom on the heads of heretics, fools and misers, but also is the self-appointed instrument of their destruction. At Lumbrales he is an agent of the demonic light-givers opposed to the expression of sexuality. Thus he murders the forces of growth and renewal, the family itself. His energies seem directed particularly against the nurturing or potentially nurturing female (whore).

Other characters in Nuevas andanzas clearly serve the same function as the murderous loco Julián, although their methods may be

²⁰See Bulfinch, Mythology, pp. 162-163, 186-187 and Hamilton, Mythology, pp. 185, 194.

less direct and their insanity less obvious than his. All may be classified esthetically as churls (agroikos). They are characterized by misogyny and misanthropy, attitudes which they may express in a variety of ways, such as homosexuality, asexuality, bachelorhood, spinsterhood, widowhood, demonism, murder, aggression, railing, miserliness, and stinginess. Mythological allusions in their characterizations link them with each other and, ultimately, with two Satanic prototypes, Roque Sartén and Tomás Suárez, who are manifestations of (1) Apollo, (2) Lucifer, and (3) el diablo or Satanás.

The most obvious example is provided by two characters who appear separately but work in tangent to bring about the downfall of Felipe and to send Lázaro up into the mountains of locura. They are Dolores and el guarda jurado. Their oblivious but effective cooperation emphasizes once again the motif of twins, seconds, or alter-egos which is inherent in the type.

Dolores, betattered and enraged, delivers a frenzied tongue-lashing that soon forces Felipe and Lázaro into the river before her claws scratch out their eyes. Immediately Felipe's lively manner turns into morose silence and he begins to show symptoms of influenza, "sí una pulmonía y quizá doble" (p. 88), which identifies him as a tísico. El guarda jurado keeps surveillance in the monte bajo for the unnamed mistress of the finca (pp. 81, 85); his threatening challenge interrupts the beginning recovery of Felipe and Lázaro beside a small fire. El guarda's large mustache subtly repeats the motif of devil's horns which Dolores has just claimed to see growing from Felipe's cheeks, his rifle replacing the devil's trident or goad.

When el guarda discovers that his supper is missing from his

knapsack, his insanity immediately becomes apparent: "tal cólera le entró y tan mal la supo reprimir, que mismo se puso abotargado y como rabioso" (p. 85). His anger enhances the atmosphere of danger expressed in his demonic appearance and implied in the motif of forced nudity:

en cueros nos hubimos de quedar por dar gusto a su curiosidad y por calmar la cólera que le mantenía enhiesto el bigote, como a los gatos, y que de haber estallado entonces, de cierto que hubiera sido contra nuestras pobres carnes. (P. 87)

"Con cara de enterrador" (p. 88)--a prophetic facial expression, to be sure--el guarda resolves his bafflement, superficially at least, by declaring that it was the devil who took his stew. But his hostility, though contained, continues to be directed toward the secret thief Lázaro, threatening to erupt and mark his flesh "a palo limpio" (p. 88). And, although absolved and allowed to put his clothes back on and sleep, Felipe dies soon thereafter. The image of el guarda as a tense cat ready to spring contains an allusion to Licenciado Roque Sartén, who is described as perhaps being "espadón y acaponado, como gato que fue travieso o potro que anduvo desasesegado" (p. 154). Both these characters have affinities with the archetypal destroyer, Satan.

The same angry, destructive truth-telling or insanity, and the implied homosexuality associated with Dolores and el guarda jurado are displayed also by Lucas el Cabrito, radabán of the herders with whom Lázaro first lived:

El tal Lucas siempre me miró con inquina y, como era malhablado de natural, no desperdiciaba ocasión para mentarme a la madre--no sola sino acompañada del juicio que le merecía--cosa que a mí me sacaba los colores de la vergüenza y hasta me hacía llorar, quién sabe si por encontrarlo demasiado cierto en el fondo.

Con él siempre procuré andarme con ojo, porque bien seguro estoy ahora de que a la primera pifia me hubiera tundido a cachavazos hasta deslomarme. (Pp. 34-35)

The churlish Lucas and his gentler counterpart Sebastián are also associated mythologically with two half brothers, Apollo and the Cyclops.

The Cyclopeses, gigantic, one-eyed sons of Zeus, are dangerous man-eaters and shepherds of snarling insensitivity. Significantly, they are also associated with fire and the sun, as it is they who work the sub-volcanic forge of Hephaestus when he creates the thunderbolts for Zeus. (In the Greek myths, the Sun is owner of prized flocks, as well, and may perhaps be symbolized as both the wheel-eyed monsters and Apollo the sun-god.) It is significant also that Lázaro is well remembered around Ledesma for his one greatly admired feat: "el cantazo con el que a veinte pasos vacié un ojo al hijo del Mellado," leaving him tuerto (p. 34).

The shepherd figures of Nuevas andanzas are clearly manifestations of Apollo as well as of his alter-egos, the Cyclops and the sun. Majestic Apollo, a herdsman and often a pastoral character himself, is, like the Cyclops, a natural enemy of pícaros such as Hermes and Odysseus. (Thus the enmity between Lázaro and the shepherds of Ledesma is accounted for mythologically, if not narratively.) Hermes steals Apollo's flocks and herds and is forced by Zeus to return them. Odysseus's starving sailors make a feast of the Sun's herds and bring upon themselves the inescapable thunderbolts. Odysseus himself makes an enemy of his captor, the Cyclops. Imprisoned in the giant cannibal's cave, Odysseus works his escape by getting his tormentor drunk and then puncturing the great eye with the Cyclops's own staff, secretly sharpened for the purpose by the captives. Wily Odysseus is spared the wrath of the other Cyclopeses, who rush to aid their

screaming brother, because he has told his captor that his name is Noman. The Cyclopes thus hear their brother accuse no man of the crime and walk away.

The presence in Nuevas andanzas of Sebastián, whose name means "majestic;" of his alter-ego Lucas, whose name means "light;" of the young tuerto maimed by Lázaro; and of his father, Lucas's rival Mellado, whose name means "notched, hacked, deprived of lustre," signifies that Ledesma is the province of Apollo (Cyclops) and Lucifer. In the rivalry of Lucas's and Mellado's herders is perhaps heard a reference to the murderous anger of Apollo toward the Cyclopes and/or their sons for having forged the thunderbolts used by Zeus to destroy Apollo's son. But the reference is made ambiguous by the fact that El Chubasco, the rampaging, foul-tongued pícaro and rascal of a baggage master, is also a tuerto.

Further reinforcing the allusions to Apollo found among the herders of Ledesma is the fact that in la cuadrilla, who rule on the western sierra above, goes not only the pipe-player Pan (Señor David), god of shepherds and goatherds, but also the one-time shepherd Tomás Suárez. He represents the emasculator, the slayer of Python. The latter is a phallic symbol of earth's fertility who emerged after the flood and was slain by Apollo "with his arrows--weapons which he had not before used against any but feeble animals, hares, wild goats, and such game."²¹ Later, the warring nature of Apollo and/or his twin, the virgin Artemis, becomes quite obvious. They go on to slay not only the Cyclopes, but also the brash giants Otus, Ephialtes and Orion,

²¹Bulfinch, Mythology, p. 28; and see p. 27.

and the mortals Hyacinthus, Acteon and the seven sons and seven daughters of proud Niobe.²²

The reference to hares and wild goats as enemies or victims of Apollo brings to mind the linking of Lázaro and Abraham with the hare (pp. 81-82, 133) and of Lázaro, Madeleine, Matilde and Librada with the wild goat (pp. 31-32, 110). And it stresses again the archetypal enmity of pícaros and shepherds, lawmen or other churls. Tomás, who plays the cannon- or python-like bassoon, is associated with solar or stellar light, fire and weaponry--all marks of Apollo: "entiende la ciencia de las estrellas, saca fuego de dos palos, y a pesar de sus barbas da todavía unos lucidos saltos mortales" (p. 45). Like Apollo, he too is a voice of prophecy or truth (light) and of form or beauty (song); he too, a sinister twin, presumably of Señor David.

El Médico, Don Julio. The third Julio-Julián figure to form a significant coil of the tísico-loco complex is El Médico Don Julio, who may be called a psychotic counterpart of the frenzied Julián. Bearing a warrior's name, he is also esthetically related to the diabolical light-givers Lucifer and Apollo and is clearly opposed by and to Tía Librada and the earth forces of regeneration. His weapons are his tongue, which links him with Dolores and the other shrews of the narrative, and smoke, vapors and damp heat, which link him with Tomás Suárez and Roque Sartén. Don Julio's duplicitous deadliness is emphasized by the fact that he is followed by a shadow or twin, Don Segundo, the village priest.

²²Hamilton, Mythology, pp. 88-89, 137-138, 239, 255-256, 297.

The physician's conscienceless methods are plainly revealed in the episode of Genoveva Rubio. His fawning treatment of her influenza (typhus, tuberculosis, pneumonia) with hot poultices and vapors is imperceptibly lethal. In her impending death echoes the physician's mysterious loss of "la pobre Carmen," in whose honor he always wears mourner's black (p. 177). According to their esthetic type, both Genoveva, future camarera of El Rubí, and the scarlet woman Carmen ("la Virgen del Carmen," p. 148) are budding whores and disciples of Librada with links to Iris (rainbow), Hermes's female counterpart.

The old celestina plays a significant part both in the final imprisonment of Don Julio for the attempted murder of Genoveva and in Don Julio's presumed death. For, although his death is not mentioned, his life's pattern appears to be identical to that of Filemón Estévez, who tries to murder La Paca in a fit of passion, is foiled and hexed by Librada, and dies of "unas fiebres" (p. 169) in the parish prison. Filemón's and Don Julio's deaths from fever--which recall El Penitente Felipe's labeling of cremation or pyre-burial as appropriate only for heretics--contrast with the deaths of whores and father-figures from lung-related catarrhs or asphyxiation. The mention of Don Julio's arrest by the guardia civil at the end of Tratado VIII° is a sign of his sure defeat by the witch in fulfillment of the unwritten laws of capping contests. The winner's prize in this instance is not only her own life but also the life of Genoveva.

A thin, little old man with a shock of white hair, Don Julio like Felipe (and perhaps Federico) is a man of "la Ciencia" (p. 177), having studied medicine and lain for six years with the sick and dying of Madrid. The epitome of cultural refinement and education, he walks

slowly (or so it seems to the swift go-between Lázaro) and speaks "con propiedad y mismamente como un libro, aún de las cosas más comunes" (p. 177). His dialogue with Lázaro reveals him to be a churl, a plain dealer or speaker of truth. Thus, despite his ambiguous relationship with the undramatized Carmen, he is esthetically related to the malefactor or railing loco, rather than the sly prophet and benefactor embodied in the tísico types.

Like the other churls of Nuevas andanzas, Don Julio too is a manifestation of the fire gods, particularly Apollo and Lucifer. He has two pairs of glasses, one for close work and one for walking; he apparently needs them to magnify an environment rendered dull or dark by contrast with his own radiance. These clear lenses are the counter-types of both Federico's dark lenses and the abandoned triplet's blindness, both of which want to protect Hades's light-sensitive eyes. The eyeglasses of Don Julio also mark him as an esthetic brother or alter-ego of the effeminate, miserly, bespectacled pharmacist Roque Sartén.

Julio's similarities with Filemón Estévez, on the other hand, reinforce the murderous physician's relationship with fire and necromancy, mainly through an allusion to Prometheus. The magnanimous Titan was the creator and benefactor of man responsible for giving man fire with which to protect himself and harm his enemies. Prometheus, more importantly, withheld information desired by Zeus. As a punishment he was chained for untold centuries to a rock, his liver serving as the perpetually self-renewing meat upon which Zeus's eagle fed daily.²³ Filemón's liver (phallus), too, is the usurped object of Librada's ritual torture.

²³See ibid., pp. 25, 68-78.

Filemón, whose name means "loving," is essentially a tísico; but in him and in his counterpart Don Pantaleón Cortada Rubio, the mutuality of tísico and loco becomes clear. In the case of Filemón, one metaphoric link with the creator and arms-giver Prometheus is the tísico's fundamentally procreative instincts as well as his masculine, militaristic mind and his affinity for the lawman with firearms. And Prometheus himself is associated with the concept of ethical law, upon which the loco fixes the rationalization for his acts of murder and castration. Prometheus is, in fact, a symbol of steadfast self-righteousness in the face of adversity, enduring the torture imposed by Zeus rather than giving up the powerful secret known only to him. In the case of Don Pantaleón Cortada, the fusion of landowner and lawman, or tísico and loco, is evident. For while he uses the blade of the tísico in his battle with Librada, he is revealed by magic to be a loco, whose life must end in an act of raging self-destruction.

Fire, truth-telling, cultural refinement, healing, murder, the second or twin, the brilliant head of hair, the impaired vision, the abandonment by a lover, hatred of women--all are motifs that clearly link Don Julio and his ilk with Apollo/Lucifer. Apollo, the ideal Greek and Olympian, the archer whose silver arrows sing of revenge, is the matchless musician and a physician. His twin is the virgin huntress who becomes Selene (Luna) in heaven and Hecate in the underworld, thus providing a motive of sibling rivalry to explain the antipathy between Don Julio and Librada. In love Apollo is often as unlucky as his sister, for despite his overly abundant perfections, he is rejected or abandoned by Daphne, Creüsa, Cassandra, Marpessa, and Coronis, the latter bearing his famous son, the ill-fated physician

and necromancer Aesculapius.²⁴

The beginnings of a deep misogyny may be seen both in Don Julio's ambiguous pairing with the skirted Don Segundo and in his ill luck with Genoveva, Librada and Carmen. The affair of Genoveva--and, it may be assumed, that of Carmen as well--ironically expresses a subtle theme of love-hate or philogyny-misogyny. It is a theme found also in Apollo's affair with Hyacinthus, the beautiful youth loved by Apollo and killed, some say accidentally by Apollo, others say intentionally by the jealous Zephyrus (West Wind) who loved Hyacinthus too. Thus the theme of homosexuality again touches Lázaro, through the allusions both to Ceferino and to the hyacinth. Either deep purple or splendid crimson, the flower evokes both Carmen and two voluptuous females in Lázaro's life, Violette and Rosa. It provides, therefore, a strange link between the female go-between (Iris) and the motif of homosexuality. It points ironically to Lázaro's curious emphasis on the feminine sexuality of Violette, with whom he claims he would have entered into deadly combat, "de haber sido ella un hombre" (p. 109). It implies the shamanic bisexuality of Lázaro.

In summary, the tísico type is a philanthropic father or king figure (landowner) who is at the same time parasitic-destructive. He has affinities with Hades/Dis and with the water-gods Poseidon, Proteus and Achelous. He is foolish, regal and tyrannical, and so is a buffoon type or bomolochos. He is basically masochistic, depressive and repressed; and he oppresses others. His weapon is the blade, and Lázaro's scars suggest that, like the loco or lawman, he is a natural

²⁴On Apollo and his companions and lovers consult ibid., pp. 30-31, 88-89, 114-115; 202, 273-274, 295 and passim.

enemy of the pícaro. His densely paradoxical personality often contains Christ-like qualities sometimes enhanced through allusions to the crucified Pan. He is generally married to or living with a shrew or female bully who may or may not depose him, usurping both his property and his masculinity. He is characterized as having both a loving, suffering nature that is essentially patronistic and harmful, and a mortal condition (consumption) which is subliminally suicidal as well. His philanthropy is countered by his irascibility and cunning; his philandery, by his compulsiveness and uxoriousness.

On the other hand, each of the locos (lawmen) is a miserly, abandoned (castrated) father or son figure who is castrating-destructive and either schizophrenic or psychotic. He too is cunning, vengeful and violent, but seldom tyrannical or foolish. He is a figure who consciously upholds national, social, ethical or scientific laws. Thus his murders are technically righteous and justifiable in a primitive, dehumanized way. His weapons are those of the lawman (rope, pizzle, rifle, arrow, cane, flute or other phallic object) and of the demented scientist (poison, gas). He is basically sadistic and repressive, but is generally emasculated rather than merely repressed. He is a figure of external invincibility and discord, and is violently self-destructive.

His misogyny may take the form of woman-hatred, estrangement from women, abuse or murder of women, and celibacy or homosexuality. It extends as well to those who love women or value highly sexual relations with them, the pícaro and celestina being a case in point. Logically, it is his antipathy toward women and panderers which motivates his incidental persecution of the philogynous landowner.

This is seen in the cases of Felipe and of Don Pantaleón Cortada, who goes insane in an attempt to save his daughter from both the physician's perfidious cure and the witch's rightful claim on the life she saves. (By contrast, it may also be said that the tísico's own weakness and masochism contribute equally to his death or martyrdom.) The lawman's misanthropy is expressed as miserliness, inhospitality, insensitivity and accidental or intentional man-slaughter.

Interestingly, the category of lawmen also includes the misanthropic/misogynous females, or female bullies. They either eschew their femininity and become frigid and dehumanized like the insane Dolores ("sorrowing") and her counterpart Marie ("blessed"); or they express their masculinity and become aggressive shrews like the brutish La Paca and the nagging Juana Soto. Masculine females also include the high-voiced, refined, homosexual males as well. Tomás Suárez, "con su bien timbrada y fina voz" (p. 48), speaks and understands the language of birds. Federico dominates the acrobats with his serene voice, his poetic language, his cultured appearance (pp. 118-119), and his deification of Marie--all of which may be changed by his swindle. Prudencio, Federico's man-servant, has a hollow, echoing voice. Roque Sartén, reputed eunuch, has "una voz chillona como la de una damisela" (p. 145); Ceferino's gang say that

tenía voz de flauta porque no era como Dios mandaba y como eran todos los hombres, sino espadón y acaponado, como gato que fue travieso o potro que anduvo desasosegado. . . .Cierto es que las mozas no le preocupaban. (P. 154)

A similarity between Roque and el guarda jurado has already been suggested. Even the editor, Lázaro's last benefactor, speaks in the unerring, measured, and smooth tones of a tísico who owns the

publishing house or of a loco who presides over the grammatical rules of narrative.

The light, effeminate voices just mentioned contrast (1) with the hoarse voices of the dying Felipe, and of Lázaro in the damp pharmacy, and (2) with the heavy voice of Pantaleón Cortada as he contemplates the possible death of Genoveva. In Pantaleón's voice are heard both the thunder bolts of Zeus and the storm and earthquake of Poseidon: "La voz se le puso velada y ronca como un trueno que retumbase detrás de las montañas" (p. 176). They provide as well a fine counterpoint to the cacophonous shower of manly abuses spewed forth by El Chubasco and later by Librada herself as she defeats Don Julio in their curse contest. The truth and wisdom spoken by the effeminate voices of Tomás, Don Julio and the shrieking Dolores contrast with the string of lies and fantasies pronounced by Abraham and probably Lázaro himself.

There is a meaningful interchangeability among the voices of tísico and loco which is clearly demonstrated in the case of Señor David and Tomás. Señor David, flutist, is a tísico type and an alter-ego of the divine drummer (God) and great Zeus, whose voice rolls like thunder--like a bassoon or a cannon. Tomás, bassoonist, is a loco type associated with the god Apollo whose lyre calls sweet and clear as a bird--a flute or song. Thus Señor David, a God/Zeus figure, carries the natural instrument of Apollo while Tomás, a Satan/Apollo figure, carries the natural instrument of Zeus. This strange transferral of instruments (phalluses) and voices again emphasizes the interdependency of landowner and lawman and of God and Satan, a relationship merely reiterated by the theme of homosexuality.

The Pattern of Ironic Integration and Antithesis
in the Four Father-Archetypes

Based on sex role, philosophical stance, wealth, profession and accompanying characters, particularly the females, each of the father archetypes contributes to the creation of a complex pattern of integration and antithesis that unifies the plot and allegory of Nuevas andanzas through ironic tension. (See Figure 10.) Two dominant antitheses control the pattern and create ironic tension. They are (1) the society/anti-society antithesis which pits Simón/Pierre and Señor David against Tomás and Abraham, and (2) the human/superhuman antithesis which pits Señor David and Tomás against Simón/Pierre and Abraham.

The esthetic tension produced by the interaction of these oppositions results from two primary sources. Not only do the dual antitheses yield the noted negative (demonic) and positive (apocalyptic) aspects of society expressed by the Tomás and Pierre archetypes; they also yield two ambiguous (mixed) aspects of society found in the Abraham and Señor David archetypes. Furthermore, they also demonstrate the operation of a fundamental ambiguity in the narrator's view of humankind: through an expanded application of the technique of echoing, each of the four central character types shows a greater or lesser degree of integration with the others. The result of that integration is the ironic fusion of antithetical characters similar to that demonstrated above with relation to the tísico-loco archetype and the Tomás/Señor David dyad. In short, the four basic prototypes of Nuevas andanzas, ultimately, are blended into one great supertype, ironic man.

physical survival, intellect,
autonomous aspect

H
U
M
A
N

apocalyptic aspect
positive yield

PÍCARO/SHAMAN: BACCHUS/HERMES COMPLEX

Owens a trunk or knapsack, the tools of
a confidence man and sandals, cap or hat

BACHELOR: BOY/OLD MAN
Loves whores, wine, food, excitement;
lives alone, near a *celestina* and/or
another pícaro

BISEXUAL
Ambiguous Phallic,
Ambiguous Vaginal

SANE IRONIST (JEW)
Opportunist

RULER OF THE HIGHWAY/PATH
Flimflam Man, Panderer, Go-Between,
Sorcerer, Gigolo, Thief, Servant,
Slave, Apprentice

ACROBAT: ZEUS/HEPHAESTUS COMPLEX
Owens a wagon

HUSBAND/LOVER: VIRILE YOUNG MAN
Loves and lives with young/old whores;
has children, slaves, animals, admirers

OMNISEXUAL
Multi-Phallic,
Multi-Vaginal

SANE FREE THINKER (FRENCH)
Pragmatist, Humanist

RULER OF THE FAMILY (TROUPE)
Acrobat, Muleteer, Crier,
Farm Hand, Peon,
Hod Carrier, Soldier

A
B
R
A
H
A
M
/
A
B
R
A
H
A
M

S
I
M
O
N
/
P
I
E
R
R
E

Figure 10. The Pattern of Ironic Int

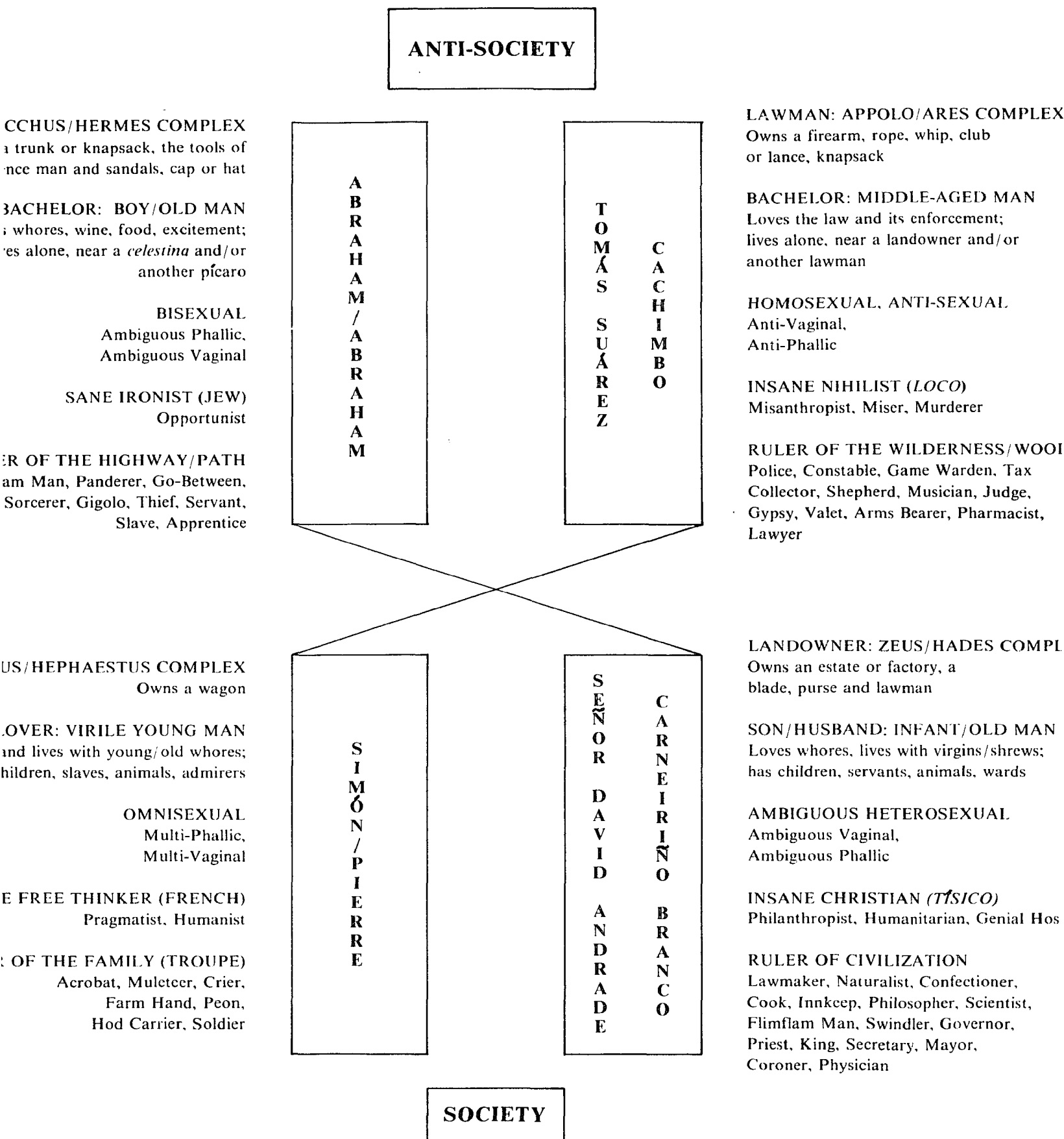


Figure 10. The Pattern of Ironic Integration and Antithesis in the Four Father-Prototypes

ANTI-SOCIETY

demonic aspect
negative yield

T
O
M
Á
S

S
U
Á
R
E
Z

C
A
C
H
I
M
B
O

LAWMAN: APPOLO/ARES COMPLEX

Owens a firearm, rope, whip, club
or lance, knapsack

BACHELOR: MIDDLE-AGED MAN

Loves the law and its enforcement;
lives alone, near a landowner and/or
another lawman

HOMOSEXUAL, ANTI-SEXUAL

Anti-Vaginal,
Anti-Phallic

INSANE NIHILIST (*LOCO*)

Misanthropist, Miser, Murderer

RULER OF THE WILDERNESS/ WOOD

Police, Constable, Game Warden, Tax
Collector, Shepherd, Musician, Judge,
Gypsy, Valet, Arms Bearer, Pharmacist,
Lawyer

S
U
P
E
R
H
U
M
A
N

S
E
Ñ
O
R

D
A
V
I
D

A
N
D
R
A
D
E

C
A
R
N
E
I
R
I
Ñ
O

B
R
A
N
C
O

LANDOWNER: ZEUS/HADES COMPLEX

Owens an estate or factory, a
blade, purse and lawman

SON/HUSBAND: INFANT/OLD MAN

Loves whores, lives with virgins/shrews;
has children, servants, animals, wards

AMBIGUOUS HETEROSEXUAL

Ambiguous Vaginal,
Ambiguous Phallic

INSANE CHRISTIAN (*TÍSSICO*)

Philanthropist, Humanitarian, Genial Host

RULER OF CIVILIZATION

Lawmaker, Naturalist, Confectioner,
Cook, Innkeep, Philosopher, Scientist,
Flimflam Man, Swindler, Governor,
Priest, King, Secretary, Mayor,
Coroner, Physician

SOCIETY

the spirit, wealth,
authoritative aspect

Additionally, in terms of personality, the four father types may be classified as either mutable or immutable, this classification cutting across the human-superhuman and social-antisocial polarities noted above. The two character types that we will call "mutable"--Señor David and Abraham--express the theme of the ironic individual or pícaro (ironist, trickster), particularly with regard to interpersonal relationships and self fulfillment. The two character types that we will call "immutable"--Tomás and Pierre--express the theme of the ironic or wilderness society. Together, mutable and immutable characters examine what it means to live (i.e. to survive) in an ironic or picaresque universe. As might be expected, it is out of the ironic tension among these four archetypes of ironic society and ironic personhood that the personality and character of Lázaro López López evolve.

The mutable characters Abraham and Don Federico (Señor David) are characterized by their protean natures and by the charm and personability that gloss over the fundamental deceptiveness and trickery practiced by each. These two characters are conceptually antithetical in a number of ways and are used by the narrator to explore the ambiguities of identity along with the ambiguous nature of personhood in an ironic universe. He brings into focus both the authoritative, spiritual aspect, which is based on wealth and reputation (Señor David), and the autonomous, physical aspect, which is based on imagination and intellect (Abraham).

The malleability of the philanthropist and uxorious husband reaches extremes in both the self-exile and quasi-suicide of Felipe and the magical ability of Don Federico to grant any wish even before

it is spoken. By contrast the self-seeking opportunist and individualists Abraham and Lázaro never marry and never establish an estate. The female and wealth, concepts inseparable in the mind of the narrator and symbolically combined in the image of the purse or moneybag, account for the fundamental differences between Abraham and Señor David. Possessed of both, the latter becomes the Christian martyr (the niño ciego), the zealous humanitarian (Don Federico), the magnanimous philanthropist (Don Felipe); he is a foster father and cuckold. He admires civilization and hires the lawman to protect his lands and chattels from outsiders (i.e. those who cannot pass the riddling ritual), but in the end he himself, as in the case of Felipe, becomes the victim of both tyrannical lawman and cunning pícaro.

The sexual identity and social contribution of the Señor David character is highly ambiguous. He is characterized as a physical weakling who enjoys an esoteric, sedentary life and manifests both marked psychological insipidity and general intellectual blindness. This is expressed by Federico's dark glasses, the blindness of Marie's triplet, the shortsighted but learned prattlings of Felipe, and the cuckoldry of the type. The sexual vagueness consequent to such a characterization is augmented by his dependency on and natural affinity for the misanthropic and misogynous lawman, who is characterized as either anti-sexual or homosexual.

Don Federico, like his several counterparts (Felipe, Don Segundo, Don Serafín Serrano, the browbeaten husband of Doña Blasa La Machorra, etc.), manifests in addition contradictory attitudes toward phallic and vaginal objects. He both uses (possesses, yields to) and covets the phallus, as proved by his children (e.g., Felipe's

deformed son Enrique, Señor Rubio's daughter Genovevita) and by his castration of the pícaro (e.g., Señor David's castration of Abraham at Lumbrales). By the same token, he both rejects (yields up) and protects the womb (purse), deposing and cuckolding himself like Felipe, on the one hand, and protecting himself and his property through the lawman or the lawman's weapon, on the other. His vast holdings, which include forest, mountain, village and city, represent the fecund, fallow womb, target of the ironic phallic thrust around which the ironic world revolves.

Abraham, whose sexual identity is as vague as the landowner's, lusts after both the wealth of the latter and his wife or daughter. Unlike the landowner, though, the pícaro's interest in them is mainly pragmatic rather than psychological or esoteric. He uses these objects by converting them into cash or goods. His desire is to fill his knapsack or trunk either with the necessities of life (wine, food, bed) or with the devices that will allow him to secure other useful purses (e.g., the musicians' instruments, Abraham's bits of paper and ribbon).

This is not to say that he is celibate or disinterested in sex, as the possible patrimony and apparent eroticism of El Chubasco clearly demonstrate. But, pursued by the lawman and threatened by the weapon of the latter--metaphoric extensions of the castrating landowner himself--the pícaro is less a lover and more an expert dodger and master of disguise or camouflage. Thus, in the pícaro are reversed the sexual attitudes of the landowner: he both covets and uses (yields to) the womb (rather than the phallus), and he represses (rejects) and protects the phallus (rather than the womb). His need

for reliable sources of food and shelter take precedence over his need for the continued psychological fulfillment that would be provided by home and wife. His violin, knapsack or trunk are displaced images of the stolen womb associated with the ironic phallic thrust.

In addition to the opposition of sexual attitudes, the other primary opposition of personality in the mutable dyad of landowner and pícaro is based on metaphysical stance. Over against the intellectual ambiguities of the distracted Christian, the gullible theologian and the martyred altruist (Don Felipe, Don Federico, Señor David) the narrator places the ambiguous meanings of the autonomous cynic, ironist and egotist (the pícaros Abraham, Lázaro). Burglar, sneak thief, confidence man, panderer, pilferer, highwayman, trickster, shyster, robber--the self-employed pícaro has one goal in life, his own survival. In his mind and on his body or head he bears the bloody marks of a persecuting universe and/or society that attest to the difficulty of this undertaking. He is branded by the blinded eye ("El Chubasco," the rival shepherd boy), scars of slashings and beatings (Abraham's castration, Lázaro's near castrations), scars from sticking, pricking or stabbing (Lázaro's and Madeleine's pockmarks, the imaginary ant-boy's rape and disintegration, Librada's prophetic wound and near death). Abraham's attitude to life is, without doubt, picaresque, as attested by his pragmatic, devious and antagonistic character.

Therefore, he is associated primarily with birds of fighting or scrapping (bantam, cock), of witchcraft or magical control over the environment (owls) and of theft or cuckoldry (cuckoos). Interestingly, alluding to the road or highway, his bird symbols are associated with the spurs or feet rather than the beak. By contrast, the voice (song)

and beak characterize the birds of Tomás Suárez (e.g., the dove/mirlo,²⁵ the morning lark).

Like Ceferino, the pícaro is an experimenter, the creator of games of physical or sociological chaos, hunger and temporary deception (debris, the wild horse, squalls, breezes, wind). A player of odds, he maintains a repository of physical goods (the hidden room, a bottle, a trunk, casket or pack; a cache of food) and spiritual aids (wine, card tricks, chants, spells) against the adversities of fortune. An image of latent virility, he is associated with frogs and toads which, by their relation with Violette and with Librada's death-curse on the rejecting husband Filemón, are shown to be metaphoric displacements of the voluptuous female.

By contrast, Señor David is the ignorant pedant, the uninspired and uninspiring scholar, the generous fool, the starving (or soon-to-be starving) idealist, the willing martyr, the destroyer of will. He is a patronizing maintainer of the status quo, a pathetic student of poetry, philosophy, religion, astronomy, medicine, science or nature. For him life's meaning, which is gleaned from intellectual platitudes that attempt to explain the experience of others in generalities, is anti-empirical and so lacks vitality and authenticity. Unlike Abraham and Pierre, he has never been young, his white hairs attesting to the perpetual impotence that engulfs him and those he touches. He thrives only so long as he can give his ideas and goods away to the orphan; he survives only so long as his wealth, which is

²⁵Apollo's bird is the raven, which originally was white until the god, in a fit of anger, changed all its feathers to black. See ibid., p. 280.

inherited, can withstand his ill-founded philanthropy and excessive romanticizing. Yet, his gifts are full of peril and even death.

Ultimately, in the realm of thoughts and beliefs, the martyred lamb too is a deceiver and maker of chaos, as the exploits of Don Federico's wild horse Trastamara hint. In the guise of Felipe, sterile raisonneur and cloddish philosopher, his deceptions are metaphysical and intellectual rather than economic--and therefore they are the more dangerous. Like the demonic forces that rule Lázaro's ironic world, the ironic Christ promises paradise but delivers instead a keen, deadly serpent, a watch dog whose killer instincts have been properly honed by castration and training. He promises the transmigration of souls but produces instead grotesque, psychotic, fire-breathing children who are victims of lung disease (cigarettes for the lizard) and the spike (meat pies of the little cock).

In contrast with the mutable characters Abraham and Señor David, the immutable characters Tomás and Pierre are characterized by their staunch dedication to laws of society or nature, by their task-oriented willfulness and by their cold impersonality. Through these two conceptually antithetical character types, the narrator focuses on the nature of ironic society, showing both its demonic aspect based on sterility and its apocalyptic aspect based on fertility. The pragmatic, omnisexual approach expressed by Pierre and the nihilistic, anti-sexual approach expressed by Tomás represent contradictory polar attitudes that ironic man can adopt toward society. (In a similar way, the egoistic, picaresque approach of the ironist Abraham and the philanthropic, spiritual approach of the fool Señor David represent contradictory polar attitudes that ironic man can adopt with regard to

himself.)

The intimidating oppressiveness of Tomás, which has been discussed earlier, leads to sexual repression and the loss or death of society (i.e. children, the new society). Diametrically opposed to the demonic stance of the tísico-loco are the autonomy, creative engagement and forthright anti-sentimentality of Pierre. The latter qualities lead to sexual actuation, gratification and the family's re-creation of society. Unlike the pícaro, the acrobat does not steal; unlike the landowner, he does not invite nor nurture parasites; unlike the lawman, he does not persecute the wayward. He is characterized by relentless self-discipline, anti-sentimentality and an energetic capacity for responsible, intimate relationships which may be expressed as eroticism and/or multi-sexuality.

His long green wagon is both a home and a whorehouse, a temple and an inn, a fertile womb and a virile phallus. Within it, the family love and make love--indiscriminately, incestuously, vigorously, each adverb a metaphor for the fertile creativity, the exorcism of meaningless or repressive taboos and the pragmatic self-control expressed by the type. With him, Pierre brings multiple and ambiguous sexual objects: Violette, his female counterpart foreshadowed in Lázaro's dream as a huge blue-eyed toad; Marie, who is both prostitute and spiritual mother; the wrinkled old celestina or Librada figure, Madeleine ("tower of strength"), a phallic image adored by Violette; the adaptable, lively young Etienne ("crown"), a vaginal image both loved and rejected by Marie. The hermaphroditic images of the wagon, Madeleine and Etienne, like the ambivalence of Marie, express the pragmatic adaptability and creative power of eroticism (i.e. human

will, human vitality) in the apocalyptic vision of ironic society and the picaresque universe.

The only sexual barrier in the camp of the acrobats, thus, is the phallus itself--when it cannot be properly controlled (aroused, maintained) or when its use cannot be maximized. Life in the camp of the acrobats revolves around its well-being. Unable to pass the test of the tree, Lázaro is not allowed to enter the wagon. Hindered by debilitating fears and sentimentality, Marie and even her brother/lover Etienne are sent from the wagon at times. Hampered by ill-health, la mona or whore called Pompadour is brutally mistreated before and after her death. Ragusain, the tísico or puerco of Martín Andrán (San Martín), and Colosse, the loco or sheep-like poodle whose name is an image of Apollo's famous statue, the Colossus, are maligned, tormented and excluded. The spotted pony or shrew is never unhitched. The niño ciego is thrown away.

But in the final analysis, the opposition between the virile Pierre and the nihilistic Tomás, like the opposition between the sly pícaro and the naive but cunning landowner, must go in favor of the forces of anti-society. Acrobatics, as Federico confides to Lázaro,

es vicio de avisados que se duermen, o virtud de tontos que quieren despabilar. Prudencio jamás la hizo, y en todo el contorno no hay quien le haya arrimado nunca un palo en la cabeza. Sirve para ganarse, mal ganada, la vida; sirve para perder, bien perdida, la salud; para lo que no sirve es para derribar en buena lid a un hombre de corazón. (P. 127)

The imaginative Abraham, who runs like a hare at the beginning of his career, is finally marked (castrated) by Tomás and Señor David, "como a una res," for death and sterility (pp. 132-133). But, the stolen purse (or wife) transformed into a profit by his horny old hands, he

keeps running and thus makes ambiguous both his own and Señor David's patrimony--that is, their actual contribution to the formation of a fertile new society.

The Ironic Serpent Structure

As was shown with regard to the structure of the tísico-loco archetype, echoing creates a snake-like pattern of linking elements. The same kind of ambiguity-producing pattern is observable in relation to the four antithetical types just discussed. It results in a counter-structure that connects each of the polar types with the others and thus sets up an ironic identity of contrast and similarity among all of them. (See Figure 11.)

The Lawman and the Landowner. In addition to the numerous links already noted, one more link between the loco and the tísico should be noted here: el guarda jurado. Clearly he is a lawman employed to keep order in the wilderness (copse, labyrinth); clearly he is a demonic father who owns a gun (a castrated, castrating phallus). Nevertheless, he wears an authoritatively large mustache, an ambiguous symbol of virility and satanism. Like the homosexual lawmen, he is drawn to Felipe and demonstrates his compassion for him by agreeing to allow him and Lázaro to poach some small game, to keep a small fire and to remain in the wood against the orders of his employer. Also like the lawman, he has a natural distrust of Lázaro but becomes his victim. Like the landowner, however, he offers to share his food with Lázaro and Felipe when Lázaro fails to snare the birds.

The Pícaro and the Acrobat. There are two primary links between the

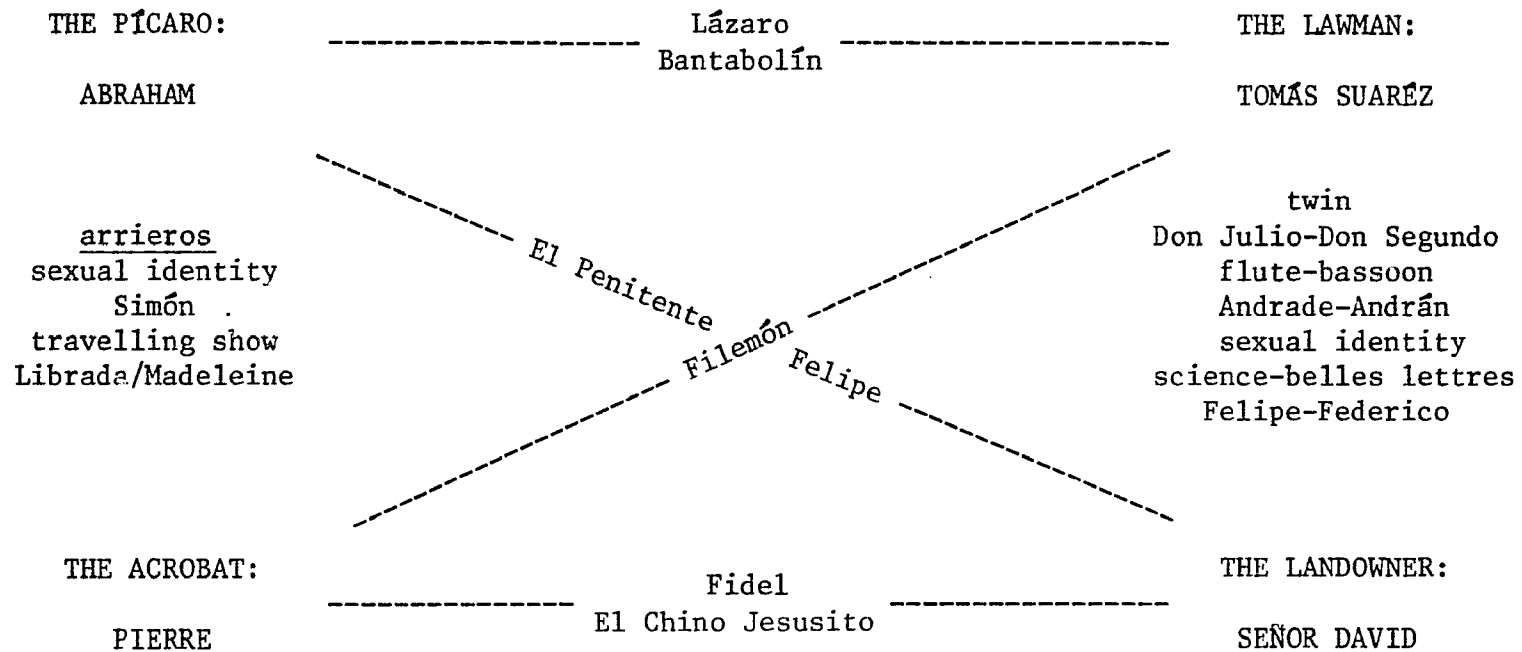


Figure 11. The Basic Serpentine Structure Underlying the Polar Antitheses among the Four Father-Prototypes

pícaro Abraham and the acrobat Pierre: Simón, the crier of Lumbrales, and the Librada/Madeleine dyad. For the crier in the stronghold of Apollo/Lucifer, survival depends on balance and ojo. For the celestina survival depends on the business of eroticism--love potions, charms, spells and remedies that ensure the optimum use of the wombs of the land. For this reason Librada enacts her yearly ritual in hopes of restoring and rejuvenating the impotent and fallen phalluses of Belinchón and the surrounding area (Spain). For the same reason Violette and Pierre have a great affinity and affection for Madeleine.

Librada and Madeleine, both celestina figures, are professional counter-parts of one another and female versions of the pícaro Abraham; opposed by the castrating father, their purpose in life is to thrive and to promote fertility in the wilderness. Like the pícaro, they are both phallic symbols; the contrast between their ideological and sexual stances and those of Tomás, who is a vaginal symbol, is accentuated by the superficial resemblances that exist between them. Like Tomás, Madeleine, who may represent Tomás's lost phallus, is characterized as having "una barba áspera y entrecana" (pp. 110, 44); like the coveted phallus, she bears many scars (pockmarks) and she is associated by the narrator with one of Tomás's symbolic mutations, the goat. Brutish and coarse, both Madeleine and Librada, like La Paca later on, are mannish rather than effeminate and, like both the bisexual shaman and the effeminate loco, seem to have reversed their natural sexual identity. In the contradictory sex roles of the celestina and the lawman lies the root of their opposition.

But, while the celestina clearly links Abraham and Pierre, the two represented in Nuevas andanzas belong to different worlds. In

contrast to Librada's solitary rites, her absent lover displaced by a playing card (the four of clubs), Madeleine's efforts culminate nightly in the lewd ceremonies inside the acrobats' wagon. Her success is associated by the narrator with the ambiguous French/Chinese heritage of natural fertility and sanctioned licentiousness she represents. Librada, on the other hand, is a Western celestina associated with Christian mythology because she reigns supreme in Bethelhem (Belinchón). There, she dwells alone with her novices; the winds of her unrequited passion spawn--in an ironic virginal birth--the riffraff and debris and sociological chaos of Belinchón, Madrid, Cuenca, Salamanca, Spain.

Like the Madeleine/Librada dyad, Simón also manifests traits of both the pícaro and the acrobat, embodying an ambiguous mutation. A crier and trumpeter, his name and occupation link him with Pierre through the symbolism of the cuadrilla and of Simon Peter, the Disciple who became the head of the Church. He is described by the mayor and the secretary of Lumbrales in terms that also recall attributes of the acrobat: the seductive talents of the lover, the licentiousness of Salamanca, the controlled gracefulness of the disciplined performer of leaps and aerial stunts. "Este tiene cariño a las palabras, y si lo hubieran agarrado por Salamanca, seguro estoy que hubiera llegado muy alto" (p. 63), the mayor tells the secretary. The secretary answers later, "Y bien dice usted lo de llegar alto Simón; que otros con menos arte componen coplas y con menos amor escriben libros. Y éste, con humildad dice pregones bien dichos y bien medidos. . ." (p. 63). He is both acrobat and poet, the western lover.

But like Abraham and Lázaro, for example, he shows signs of

having been a target of the castrating father, receiving the first scar (crossed eyes, analogous with the ojo tuerto) during his birth ("bizco como lo echara al mundo su madre," p. 62). Some years later the procedure of castration/subincision is completed by an officer, Simón's lameness representing both a mutilation of the penis and a sign of fertility. The crier's story parodies the Biblical account of Jacob, who successfully wrestled with the angel at the foot of a dream ladder in a rocky wilderness and was consequently made lame as a sign of God's reward of great fertility (Genesis 32: 24-30). Simón, on the other hand, contends with the demonic nihilist in a high place and is cast down among cold, lifeless rocks; his lameness is thus an ambiguous symbol of sterility. He is "paticorto de la derecha como el sargento. . .lo dejara al derribarlo de la tapia del cementerio abajo" (p. 62). And, like the subdued tísico, Nicolás of Horcajo, Simón seems unquestioningly to obey the pair of officials who control his village.

The Pícaro and the Landowner, the Acrobat and the Lawman. Many esthetic and symbolic links between Abraham (pícaro) and Señor David/Don Federico (landowner), the mutable character types, and between Pierre (acrobat) and Tomás (lawman), the immutable character types, have been discussed or mentioned previously in this study. But there are, in addition to and reinforcing these elements, other allegorical entities in which echo likenesses between the different characters of each pair.

Linking the opposing mutable character types is the character Felipe, the wandering penitent who has apparently abdicated in favor of his wife Dolores. Like the true pícaro, he wanders through the wilderness making every attempt to avoid the copse (labyrinth, jail);

his paths are waterways instead of roadways. He too becomes the victim of lawmen who castrate and asphyxiate him (Dolores and el guarda jurado). Unlike the pícaro, however, his victims are orphans rather than the wealthy and he inculcates them with philosophical nonsense; from them, he demands submissiveness rather than blind cooperation. Like a landowner, he eschews material goods for goods of the spirit--cleanliness, love of nature, knowledge, chastisement, the golden rule, martyrdom.

Linking the opposing immutable character types is Filemón, the once loving husband of La Paca and the father of her child. When her beauty becomes marred by age and fatigue, he rejects her and delivers a symbolic mark to her head which identifies her as a target of death. With a knife he slashes her face, now mannish and ugly, signifying that he has become a demonic, self-castrating nihilist and she a phallic image like Madeleine and Librada.

The Acrobat and the Landowner, the Pícaro and the Lawman. In the myth of Bantabolín and El Chino Jesusito appear the primary ambiguities linking the parallel human-superhuman polar types. Again as in all of the cases examined above, these two linking images are mainly allegorical and symbolic rather than esthetic.

El Chino Jesusito is both acrobat and landowner, as attested to by his two beautiful wives and his alliance with the lawman, respectively. The duality in his character is also clearly expressed in his name, "Chino" signifying virility and a phallic identity like Pierre's and Madeleine's, and "Jesusito" signifying martyrdom and kingdom. Resisting the efforts of Bantabolín, the Viceroy from the

Indies (the West, America, Spain), to colonize the East and destroy the autonomous rule of the family heads, Jesusito invokes the demonic powers that will protect him. He resorts to the sanctity of law, is magically transformed into a fire-breathing serpent, and bedazzles his opponent. Thus he is able to deliver two devastating blows of his sword that incapacitate his enemy. Under the all-powerful spell of the number two (la pareja, the two wives), Bantabolín's head is cut off--the marauding interloper is castrated.

Bantabolín, on the other hand is both pícaro and lawman. He travels alone without women or retinue and, in the name of his king, who owns the West (Spain), encroaches on the wealth and security of the patriarchal landowner of the East. Bantabolín's name (French or English "bantam" and Spanish "bolín," jack in bowls) likewise connotes his dual ironic personality. Both the playfulness of the pícaro and his status of pawn in the ironic universe are borne by the second word of the compound. This ambiguity is multiplied when it is conjoined with the ambiguous image of the fighting cock, a fowl symbolizing destructive behavior like the pecking of the eyes associated with Tomás. Both Bantabolín and Jesusito are depicted, in the end, as self-destructive pawns. For although Bantabolín is decapitated and his personal powers diminished, the greater powers behind him (the Western king, God) avenge his castration by murdering Jesusito's wives, the destruction of the womb being a displaced form of castration.

Supporting the symbolic links in the myth of Bantabolín are two esthetic elements, characters who take part in the action of the narrative itself. One is Fidel, the lover of Rosa in whose name ring echoes of both Christian faith and sexual reliability, attributes of

Señor David and his ilk and of Pierre and his ilk, respectively. The other supporting link occurring at the level of plot is the protagonist himself. A solitary, pursued wanderer, knapsack on his shoulder, he manifests all of the dominant traits of the pícaro. Yet he is also proud to have delivered a demonic blow himself, partially blinding the rival shepherd boy. Both his act and his weapon (slingshot and stone) link him directly with the emasculator and the Biblical David.

Summary

Characterization in Nuevas andanzas is achieved by the reader's interpretation of information filtered through the fragmented, screened mind of the narrator. He presents characters opaquely, relying on the ironic effect of the characters' own speech, action and gestures; ironic symbolic correlatives; his own ambiguous commentary; the ambiguous reactions of characters other than the narrator; and two techniques poised halfway between mimesis and allegory, the dream and myth-making. He avoids direct statement, preferring to use vague phrases such as "no sé," "no sabía," "quién sabe," etc. Motivation for character must be deduced by the reader from the ironic esthetic or allegorical meanings the characters bear in the whole narrative or induced from the reader's own experience of human nature.

Characters in Nuevas andanzas become intrinsically ironic in two ways. First, the narrator may fail to give enough information about their inward life; second, he creates apparent dichotomies in a character or characterization. Such dichotomies result from two devices of Lázaro López. With one device, the character type itself may demonstrate or allegorically represent contradictory values and/or

powers of action, as does Señor David Andrade, the crucified Christ/Pan and the divine will/Christ that moved men to crucify or depose him. With the other device, the narrator may with one technique of characterization assign to a character a particular system of values and/or power of action and with another technique contradict or undermine them. Such is the case of the ambiguous homosexual Roque Sartén: the narrator twice denies knowledge of the latter's sexual preferences then presents a scene in which Roque appears to be engaged in a homosexual relationship.

The methods of ironization just described relate to the principle of ironic condensation in characterization, whereby antithetical or ambiguous elements characterize one character so as to create an ironic monad. In addition, characters may also function ironically in relation to each other, thereby defining more clearly the ironic esthetic or intellectual meanings they express. Four principles of ironic relationship exist in Nuevas andanzas at the level of characterization: mirroring, shadowing, echoing, and antithesis.

Mirroring occurs when either two individualized versions of one particular type or two merging types hold analogous positions and functions in the plot. As a result each appears to be a mirror image of the other, for they are basically identical, but different with regard to specific detail. Mirroring of events shows parallel developments in Lázaro's childhood and adolescence, and so reinforces his identity as the perpetually rising shaman. Horizontal mirroring of characters reinforces this doubling of events and at the same time, based on a pattern of near-perfect correspondence, underlines the theme of a universal plan or destiny. Vertical mirroring emphasizes

the narrator's use of baroque and ironic complexities, involving both conceptual antitheses and ironic crosses or reversals. Through vertical mirroring, disparate images of Lázaro as ambiguous scapegoat and virile bull are equated, linking *Tratados* I, VI° and IX°.

Shadowing is similar to vertical mirroring and exhibits the same tendency toward the ironic cross pattern. In shadowing, some elements of one character's personality are omitted in the personality of an analogous character of the same type. Shadowing among characters in *Tratados* IV° and V° emphasizes the wraith-like and deceptive aspects of los horcajanos, propounding the themes of the living dead, limbo, and hell on earth. The process of shadowing reinforces and expands the themes of mystery, repetition and resurrection.

In echoing, one or more specific character traits reverberate through the narrative in the personalities of several individualized or generalized characters. The method of relationship involved in echoing adapts and makes ambiguous both the tendency of shadowing to move from the specific and particular to the general and the typical or vague, and the tendency of mirroring to submerge the general under the specific or vice versa. The result is a pattern of character development that resembles the serpent, an image universally identified with both the labyrinth and the demonic phallus, and which is evoked or used throughout Nuevas andanzas at the levels of imagery and allegory. Echoing traits link the characters with one another and with one or more of the four father-figures who shape the events of Lázaro's vida. Two general groupings of characters emerge: (1) the nurturing mothers and fathers, who are lovers, whores, pícaros and celestinas; and (2) the castrating mothers and fathers, who are landowners, virgins

(celibates), lawmen and shrews.

The ironic esthetic effect of echoing and of the serpentine structure which evolves from its application may be demonstrated in the tísico/loco complex of characters; it is composed of landowners, lawmen and shrews, for the most part. The main esthetic units associated with this merging type are el típico of Tratado I; Julián el Loco of Tratado III°; el loco, whose story is told in an interpolation in Tratado IV°; Julio el Tísico of Tratado V°; and El Médico Don Julio of Tratado VIII°. Metaphors used by the narrator to define the complex are (1) consumption, or martyrdom, (2) insanity, or nihilism, (3) images and allusions associated with the names Julian and Julius; and (4) knowledge of health and medicine.

Through both traits and emblems, the narrator links the tísico characters with several mythological characters who share certain characteristics and so define the nature of tísicos. As a manifestation of the great fathers/lovers Zeus, Hades/Dis, Satan, Poseidon, Proteus and Achelous, the tísico generally expresses motifs of mutability, the marvellous gift dearly bought, the beloved wife or mistress, the earthly paradise and the underworld. Through these motifs, the narrator endows the tísico, or landowner, with certain themes or characteristics that set him apart from the acrobat, the loco (lawman) and the pícaro; they are philanthropy, philandery/philogyny, blindness and death.

The loco characters are similarly linked with mythological characters who share a common conceptual heritage and so define the specific nature of locos. But whereas the tísicos express apocalyptic meanings, the locos are a manifestation of the gods of holocaust:

Apóllo, Lucifer, the Devil, Thanatos and Ares. In the locos are expressed themes of judgment, misanthropy, misogyny and murder, themes carried through motifs of miserliness, the female bully, the stingy host, homosexuality, the unyielding tyrant or lawman, the twin or dogged shadow, war, hell, and inescapable truth or light. Some characters of Nuevas andanzas display traits and emblems of both tísico and loco, thus reinforcing the inseparability of the two antithetical but complementary types of castrating fathers.

The four basic types of characters--pícaro-celestina, acrobat-whore, landowner-virgin (celibate), and lawman-shrew--compose a complex pattern of integration and antithesis that unifies the plot and allegory of Lázaro's story and life. Two dominant antitheses control the pattern and create ironic tension through which such unification occurs. One of the two antitheses pits the society of Simón/Pierre and Señor David against the anti-society represented by the homeless Tomás and Abraham. The second of the antitheses places the heretical humanity and shamanism of Pierre and Abraham over against the superhuman control of church and state possessed by Tomás and Señor David. The ironic esthetic tension produced by the interaction of these oppositions results from two primary sources: (1) the apocalyptic, negative and ambiguous aspects of the picaresque or ironic society; and (2) the narrator's fundamentally ambiguous view of humankind as one great supertype, ironic man.

Cutting across the human/superhuman and social/antisocial polarities--and therefore making them ambiguous--is another classification based on mutability. Mutable characters are the cunning landowner and the wily pícaro. They express the boundaries of the theme of the

ironic individual or pícaro, particularly with regard to interpersonal relationships and self-fulfillment in the wilderness. Mutable types are characterized by their protean nature, charming manner, and personability or gift-giving to mask deception; but they express differences of sex role in the society, of philosophical stance, of profession and wealth, and of attitudes toward women and lawmen. By contrast, immutable characters are the deadly Tomás and the libidinous Pierre. They express the theme of the ironic or picaresque society itself, particularly with reference to the creation or repression/suppression of the new society. Immutable types are characterized by their staunch dedication to a system of law, task-orientation, and cold impersonality toward others; but they express contradictory sex roles, philosophies, and attitudes toward women and pícaros.

As might be expected, it is out of the ironic tension of these four prototypes of ironic society and ironic personhood that the ambiguous personality and ironic character of Lázaro López evolve. Echoing, based on similarities among the polar types, results in a counterstructure that ironically connects each of the poles with the others and thus sets up an ironic identity which denies the polarities themselves, or at least mitigates their effect and undermines their usefulness for an understanding of ironic society.

CHAPTER SIX

CONCLUSIONS

The purpose of this study has been to prove the hypothesis that irony, specifically unstable or ambiguous irony, is the primary esthetic bond that both unifies Cela's Nuevas andanzas y desventuras de Lazarillo de Tormes (1944) and makes it unique. The intrinsicality of the unstable irony in this narrative is suggested by two external factors: (1) the tendency of the critics to refer the narrative, either directly or indirectly, to the operation of one or more kinds of irony; and (2) the narrative's direct linkage with the Lazarillo de Tormes (1554), itself inherently ironic. The proof of substantive intrinsic irony in Nuevas andanzas, however, was believed to lie within the fundamental systems or levels of composition and meaning of which narrative is conventionally seen to be comprised. In the present study, these were taken to be (1) plot (esthetic meaning and generic convention), (2) allegory (intellectual or ethical meaning), and (3) character (mimetic and/or typological meaning and point of view), as they have been defined by Robert Scholes and Robert Kellogg in The Nature of Narrative.

Irony itself was defined in this study as both a rhetorical and a structural process. Rhetorically, as illustrated by Wayne Booth in A Rhetoric of Irony, it is the creation of ambiguity, which is either resolvable and the product of satiric or stable irony, or unresolvable and the product of ambiguous or unstable irony. Structurally, it is

the creation of a simultaneous conjunction/disjunction, the net effect of which is a fundamental and intrinsic displacement, reversal or contradiction of meaning. Technically, such ironic structures occur when elements that are at once antithetical and analogous are purposely equated or compared, so that meaning must be derived from a paradoxical analogy of identity/contrast. The result is that while the ironic elements do in fact make a crucial intersection of likeness or equivalence that binds them together, at the same time they also make a crucial intersection of unlikeness or dissimilarity that causes them to repel each other.

Such displacements may be based on either a greater or a lesser degree of difference, and so they are of two distinct kinds. They may consist of an obvious contrariety or polarity, examples of which were seen with regard to both the ironic monad as a unit of characterization and the structural adaptation of esthetic conventions from the Lazarillo. It was shown that the narrator's awareness of Roque Sartén's homosexuality was depicted in such a way as to cast doubt upon it and yet to prove it at the same time. It was also shown that Cela's narrator reversed the location and function of two fundamental episodes in the Lázaro myth of the Lazarillo to produce a tragic movement in Section III of the mythic understructure. On the other hand, ironic displacements may also consist of multiformity and sheer differentiation, as seen in the techniques of shadowing, mirroring, reverse vertical mirroring and echoing. And in some instances both contrariety and multiformity are simultaneously operational. This was seen with regard to characterization, particularly in the serpentine pattern of likenesses underlying the antithetical or polar

relationships among the four father-types of Nuevas andanzas.

The Mythic Model

The Lazarillo, which is Lázaro López's professed generic (and life) model, is deemed to be intrinsically ironic for two reasons. First, it is recognized as a picaresque narrative. As Scholes and Kellogg have indicated, the picaresque form is ontologically related to other ironic forms, such as the comus and the Menippean satire. It is historically related to ironic narratives dating from Homer's Odyssey and flowering in Petronius's Satyricon and Apuleius's Golden Ass. Furthermore, an analysis of the Lazarillo's esthetic under-structure and contingent allegory revealed them both to be substantially ironic.

The former recreates a classically unified and formally balanced pattern of events which is essentially tripartite. It moves from the determinism of heredity and environment in Section I, through the protagonist's experience of the ironic universe and society in Section II, to the formation of his own identity as a pícaro in Section III. The events of Lázaro de Tormes's life express, in an orderly progression, ironic versions of the myths of comedy, romance and tragedy, and culminate in the myth of irony, mythoi identified by Northrop Frye in The Anatomy of Criticism. It was shown also that the plot of the Lazarillo is constructed on an obvious cross pattern created by a major reversal of narrative time at the story's end. It is an ironic displacement that directs the reader's attention back to the prologue and obliges her or him to begin reading again. Thus the narrator sets up an ironic analogy between the ending and the beginning

story results from the undefined, perhaps even unguessed nature of vuestra merced and the undisclosed circumstances of Lázaro's published "confession" (i.e. anti-confession). It is unclear whether vuestra merced wants to punish the trickster and set him up as an example before the temptation of others, or to use him for his own ends.

Lázaro López's expression of the picaresque myth in Nuevas andanzas was found to be structurally identical to the ironic myth or narrative presented in the Lazarillo. Three main sections of understructure directly parallel those of the model, displaying both the same internal arrangement of cyclical themes and action based on a reversal of narrative time, and distinct similarities in the nature and function of prototypes. Esthetically, the narrative impulse of both tales is toward irony and its characteristic expression of sparagmos, a tearing apart of the corporate and/or physical body.

As in the Lazarillo, Sections I and III of mythic understructure in Nuevas andanzas focus on the narrator/protagonist and his fate and character, while Section II focuses on the nature of society and the metaphysical condition of humankind in the wilderness. In terms of character development, both narrators reveal in the events of his life--but not in his narrative voice--the reasons and processes by which the youthful pícaro becomes the adult pícaro, the untrustworthy narrator, ironist and cynic. In addition, the understructures of both tales are seen to be bolstered by the basic cross in narrative time that acts as a meaningful ironic axis. Around it center key archetypes, the nurturing females in the Lazarillo and pairs of castrating fathers in Nuevas andanzas.

Plot: Ironic Deviations from the Model

In Nuevas andanzas, the first level of composition analyzed was the plot system, which traditionally focuses on action and event; on the order of events and narrative parts; and on movement, change or differentiation in the characters' situation. Because events acquire meaning through analogy with esthetic conventions and archetypes and with each other, ironic meaning in the plot is a function of convention, archetype and association of internal plot elements. It was shown that both extrinsic and intrinsic esthetic irony are produced in such a system, and that they have a substantial influence on the narrative's meaning.

External esthetic irony is a function of the disjunctive extrinsic relationship that exists between Lázaro López's esthetic techniques and use of mythic and conventional plot elements, and those of his sources. In the case of Nuevas andanzas, the narrator's use of elements is in ironic tension both with the narrator's use of similar elements in the Lazarillo and with the conventional myths of (1) the hero, out of which evolves the romance form, and (2) the maturation of a fertile society, out of which evolve both comedy and the bildungsroman or narrative of education (initiation).

These ironic displacements are accompanied and augmented by a shift from the classical manner of the Lazarillo to the baroque manner employed in Lázaro López's vida. This manneristic complication of elements and meaning in Nuevas andanzas occurs primarily as a result of Lázaro López's penchant for multiformity, seen clearly in his frequent creation of identity confusion. It was shown how he makes his

own character ambiguous by presenting contradictory images of himself in Sections I and III of mythic understructure. It was also shown that he complicates the character of the acrobats by first making them appear to be satiric foils to the rest of society and then destroying the illusion, making their significance ambiguous, by claiming that they have assumed false identities anyway.

In addition, three significant structural and conceptual changes differentiate the plots of the Lazarillo and Nuevas andanzas and create several ironic displacements in the latter system of esthetic meaning. First, there is the displacement of the nurturing female by castrating males, which occurs most obviously at the pivot of mythic understructure--a key point of intersection in plot development, linking the narrator/protagonist's split personality with his escape from the netherworld at the beginning of Section III. This crucial semantic displacement in the plot of Nuevas andanzas is accompanied by a general displacement of all potentially nurturing females toward a type that functions ambiguously in the life of Lázaro López. She is the witch or cruel mother archetype. The archetype generally is in opposition to the heroic quest in the romance form, but in Cela's anti-romance, she is given antithetical significances and becomes both the nurturing female (the whore, indistinguishable from the celestina) and the castrating female (the virgin or frigid woman, indistinguishable from the shrew).

The second change at the level of esthetic meaning is the structural displacement of the arcipreste-esposa and the alguacil episodes in Section III of mythic understructure. By reversing the order of these two episodes, the narrator reinforces the shift from

ironic comedy to ironic tragedy. The ambiguous possibility of a new society in the wilderness, based on mutual nurturing, sexuality and inter-dependence, is displaced in Nuevas andanzas by the ambiguous probability of the destruction and dessication of the new society by the homosexual and/or the repressive parent. The end of Lázaro López's story, unlike the model, focuses on the sparagmos of society itself, symbolized by the formal segregation of virile males from females. Lázaro is inducted into an all male group, the army, his premature feelings of helplessness and old age a sign of the lingering sterility and impotence which refuse to be displaced by youthful energy.

The third change is the topographical displacement of the netherworld from the empty, low dwelling of the squire in the Lazarillo to the dense, high labyrinth of the policemen in Nuevas andanzas. It results in an unexpected reversal from rise to fall in Section III of the mythic understructure, and thus reinforces once again the shift toward tragedy. Thus, unlike his namesake, the new Lázaro (López) depicts the process of his identity formation as a descent out of ironic divine law (the sierra of God/Satan) into ironic natural law (the crossroads of the witch). Lázaro's final ascent and descent of a minor sierra, Los Altos de las Cabrejas, ironically sever his ties with paradise and force his gaze back westward, the brief quest for the true East (the homeland, the seed) ending tragically as he heads downward into Belinchón (chaos, the crossroads). Nuevas andanzas, at least insofar as the plot of mythic understructure is concerned, is clearly a tragic anti-romance instead of a comic one like the Lazarillo. In the latter, the section on identity-formation

is a function of a mythic rise out of sycophancy and certain death into mutual nurturing and life.

This startling deviation from the Lázaro myth found in Cela's model is emphasized in Nuevas andanzas by two other devices that also contribute significantly to intrinsic irony at the level of esthetic meaning. The first is the ironic treatment of the episode of la pareja at the juncture of Tratados V° and VI°--the moment that constitutes the central event in the mythic understructure. In it, the narrator's skillful use of the anticlimax draws attention to both his reversal of the comic mood and his uncertainty about the nature and relationship of God and man. Here, at the point of highest tension in the entire narration, Lázaro López purposely deflates the expectation of catharsis created heretofore by the irregular but markedly rising interest. He has prepared his reader emotionally for a vision of God. But he presents instead a brief summary of non-events: la pareja releases Lázaro without more ado when he tells them that he has no papers, then they disappear. The epiphany itself is neither clearly an epiphany nor clearly significant. Lázaro's subsequent quest for the sun's birth-place and simultaneous flight from the sinking village of Horcajo are undertaken for unstated reasons, the ambiguous effect of an ambiguous cause in an ambiguous providential or personal plan.

In addition, the descent, which is a fundamental theme throughout the narrative, not only is pervasive and all-encompassing in terms of Lázaro's experience, but also introduces the theme of the animistic universe. The existence of a primitive dimension, where men and animals become gods and vice versa, is verified by the multiple antitheses embraced in the theme of descent, particularly in the

analogy descent/penetration/transformation which underlines the initiatory quality of events in Lázaro's life. It also contradicts another cosmological structure with which the reader may be more familiar and to which the narrator himself alludes at least twice: the tripartite universe composed of the heavens above, hell below and the valley of tears in between. The animistic world revealed through the motif of descent reverses heaven and hell so that paradise is entered through a hole in the ground, particularly a river, and the tortures of hell are found at the top of the mountain.

The Double Articulation of Plot
and Resultant Ironic Allegory

The second level of composition analyzed in the vida of Lázaro López was the system of narrative allegory, which traditionally focuses on image, metaphor and symbol as a group of interrelated parts. Analysis of narrative allegory yields intellectual, philosophical and/or ethical meaning. Its interpretation is based on the extrinsic reality (reader's world) as related to the intrinsic reality (character's world). Allegory in Nuevas andanzas was shown to be rendered ironic not only by the unreliable nature of the narratorial voices and the ambiguous valences assigned to many of the images used, but also by the fact that the narrative is founded on two plots which are clearly contradictory and so result in a profound ambiguity about the meaning of life. Each plot is the function of a separate esthetic (i.e. narrative) understructure. One coincides with the mythic understructure identified in the Lazarillo, and displays a symmetrical pattern based on the nature of events. The other deviates from the

mythic understructure and displays a symmetrical pattern based on form or format and a conceptual or abstract content. It may be called the ritual understructure.

The fundamental unit of experience in both the mythic and the ritual understructures was found to be the initiation mystery. In the mythic understructure, initiatory motifs are seen to create a pattern in which an eight-part movement from resurrection to invisibility is expressed twice, once in Lázaro's childhood and once in his adolescence. (He claims that it is also repeated twice again before he narrates the events of Nuevas Andanzas.) The ritual understructure, on the other hand, appears to coincide with a balanced structure of initiatory concepts based on tenures with the masters of deception and order. The central axis of this pattern is formed by the chapters on love and death, *Tratados V° and VI°*. In them, Lázaro both reaches the zenith of shamanic experiences in his ecstasy or pesadilla and plummets to the nadir of it as he explores its antithesis in the Christian and/or chivalric life at Cruz del Bordallo.

Shamanism, by contrast with the latter, demands a sexual identity in Nuevas andanzas and so, as it functions there, is itself inherently ironic. As Mircea Eliade points out in Rites and Symbols of Initiation, shamanism is a cult of the elect whose superhuman grasp of the sacred is proven by the advent of ecstasy or flights out of body to heaven and hell. It is therefore a conquering of the physical state, symbolized by sexuality. But Eliade has also shown that initiation into adulthood, puberty or sexuality similarly affirms the candidate's acceptance into tribal culture by proving his transcendence of natural law, symbolized by childhood, ignorance and instinctual rather than

cultural living.

Sexuality, from this point of view, is a common sacrality and an aspect of spiritual life that is a constitutional part of religious life in primitive cultures. Therefore, while it is in an ironic relationship of conjunction/disjunction with shamanism, it is clearly in direct contrast with the repressive views of sexuality held by the Christian Church and enacted in courtly or chivalric codes of behavior. Shamanism itself appears to have two manifestations in Nuevas andanzas, one, the way of the immortals or pícaros, which affirms sexuality; the other, the way of the mortals or tísicos, which limits or represses it.

Lázaro López was observed to suggest in his narrative two major themes as a key to immortality and cultural fertility in the wilderness; they are shamanism, or picardía, and sexuality. The two are interrelated in that the shaman, the flimflam man or pícaro, is the one who renews the picaresque world by pandering objects of fertility in the midst of sterility. This is done without a true vision of the chivalric world that might present a clear alternative to the wilderness itself, although that world is superficially or deceptively present in one form or another, as the presence of the ambiguous acrobats demonstrates. In the picaresque world, a demonic, schizophrenic God wreaks vengeance on all men and women because Man, in his innocence (i.e. inexperience) once defied God. Now, innocent and guilty alike reap forever the harvests of pain and hunger in Nod, east of Eden (the West, flight wandering).

Thus in Nuevas andanzas, God is characterized as the sterile couple, the pair of lawmen who represent an extension of the landowner in his demonic aspect of executioner and suicide. But, clearly

reversing the intent of the Biblical myths of exile, the lawman of Nuevas andanzas functions as the pícaro's butt in the ordeals around which the double plot centers. Like the pícaro, who is the wizard, comic vice or tricky slave, the lawman's other opponents are also analogues of conventional types of comic/romantic wits: the benevolent withdrawing and returning figure (landowner in his apocalyptic aspect), and the comic or noble hero and heroine around whom gathers the new society (acrobat). Ironically, though the lawman is the comic butt of the pícaro, he is also the invincible destroyer, lethal for landowner, and therefore for himself, and for the acrobat. He is the dogged pursuer who lays the pícaro low, only to watch him rise again.

Attached to the mythic understructure is the ironic allegory of the hero that tells first of Lázaro's advancement from ignorance, powerlessness and childhood in the West toward knowledge, power and adulthood in the East, and then of his return to the West without bride or kingdom. Lázaro's inevitable meeting with the acrobats makes clear the fundamental difference between West and East. The one, represented by Felipe, Abraham and Señor David, is built on superstition and blind faith; the other, represented by Pierre, and latent in Federico, is built on accomplishments and faith in one's self. Thus Abraham's tale of Bantabolín, like Felipe's theory of the transmigration of souls, demands obedient acceptance while Federico's and Pierre's rites of the tree (cross) demand practice to gain control of one's fears and one's body. At Cruz del Bordallo Lázaro appears to be given two opportunities to create a chivalric world based on life with the ambiguous female, both desirable and pure, and the old king, now restored to

health.

Under the spell of Marie and Federico, Lázaro chooses (or is forced) to assume a new spiritual identity that constitutes a tragic hybris and so parodies the chivalric mind and ideals. But when the October winds blow, and the child dies, and Abraham appears, Lázaro--claiming to have been again bewitched--fails to live up to the standards that he apparently sets for himself when he tells Marie to bring the niño ciego with them into paradise. Given a second opportunity to re-order his world after the death of the child, he seems curiously blind to his own power to direct the course of his destiny. He declines twice thereafter to reveal Abraham's swindle of Federico, facilitates the latter's "death" and transformation into a courtly lover, and so assures his own permanent exile from Cruz del Bordallo. The world he re-enters at Belinchón is clearly the anti-chivalric one of the anti-creation. It is presided over by a duplicitous and ambiguous God, himself a manifestation of "the demonic or undisplaced radical form of tragic and ironic structures," identified by Northrop Frye as the killing of the divine king.

But, contradicting the mythic allegory of the tragic anti-hero, the obvious doubling of the movement from resurrection to invisibility in the mythic understructure emphasizes the theme of resurrection or renewal associated with the myth of the shaman. The theme of resurrection is also found in the stories of Abraham and Librada, identifying them as prototypes of Lázaro himself and linking them all with universal symbols and figures of immortality--the old man Abraham, husband of Sara and father of Isaac, who married the enchantress (Rebecca) and begat Jacob, father of the twelve tribes of Israel;

Bacchus, god of wine and immortality; and the shaman figure of primitive religions. Lázaro himself survives or is raised from several deaths, thus confirming his call to be a shaman.

The events recounted in both the ritual and the mythic understructures are unquestionably initiatory and so ironically undermine the tragic movement of the mythic understructure, for the basic pattern found in all initiations is one of death and resurrection or rebirth. Thus the wilderness itself is apparently seen by the narrator of Nuevas andanzas as a place of renewal rather than of holocaust as it is depicted in the Bible. The presence of initiatory motifs was substantiated in the present analysis by the identification of two recurring sets of initiatory elements in the events told by Lázaro López.

First, events were broken down into the four general categories of behavior found by Eliade in all initiations; they are

- (1) the preparation and penetration of the sacred ground, which is accomplished by means of a riddling ritual in Nuevas andanzas;
- (2) the candidate's separation from the mother and the maintaining of secrecy about the rites;
- (3) the revelation of one or more initiation mysteries by masters or guardians, who administer the initiation; and
- (4) the infliction of initiatory ordeals, which consist of physical and psychological tortures that symbolize death/resurrection.

In addition, the events of Nuevas andanzas were found to be completely defined or contained by five of Eliade's six most frequent patterns of

initiation. They are

- (1) the basic pattern (separation of the group from their mothers and straightforward instruction in the sacralities),
- (2) the circumcision pattern (group or individual circumcisions, or other mutilations, extractions or operations, and truly perilous ordeals and tortures),
- (3) the solitary pattern (the individual's withdrawal into the wilderness in search of a guardian spirit),
- (4) the obstetrical pattern (a symbolic new gestation for group or individual, followed by rebirth expressed in gynecological terms), and
- (5) the ecstatic or shamanic pattern (the elected individual's visions of his own dismemberment, return to the skeletal state and meetings with gods and spirits, often enacted by climbing of trees, poles or their counterparts).

The shamanic pattern, by far the most important of the five in Nuevas andanzas, provides the kernel of logic which determines the evolution of both plot and character, especially the protagonist's. The sixth pattern, which seems to appear in Lázaro's vida only in parody, is the heroic pattern characterized by frenzy and/or magical heat as a prelude to an actual deed of blood, such as the killing (i.e. conquering and becoming) of a symbolic animal.

The theme of shamanism echoes throughout the narrative, its subtle pervasiveness a result of the narrator's exquisite but covert esthetic control. This is demonstrated in the fundamental bipartite movement of events, all of which proceed according to a conceptually

symmetrical pattern of ritual testing and teaching by eight masters. Each of the two movements of which the pattern consists is contained in five basal events which lead to an expectable outcome, the confirmation or affirmation of Lázaro's shamanism (picardía). Each series of basal events is repeated in four variations so that there are eight significant encounters in Lázaro's initiation.

Movement I focuses on the affirmation of Lázaro's picardía and the repression of his desire for a wife and home. In the four variations of this movement, Lázaro is taught by deceivers, or the masters of deception (mutability); these are either shamans (pícaros, wits) and so immortals, or landowners (tísicos, buffoons) and so mortals. In Movement II he is tested by the four masters of order (immutability), who are lawmen (locos, churls) and the plain dealer (acrobat, a churlish hero type). This movement focuses on the confirmation of Lázaro's picardía and either the repression or enhancing of both his life and his natural wanderlust and sexuality. By the end of the ritual understructure, it is clear that Lázaro has remained true to his picaresque nature, choosing to become a pícaro and abandoning the sterile ways of landowner, lawman and acrobat, none of whom possess the secret of immortality.

Thus while Tratados V° and VI° are the central episodes in Lázaro's shamanic evolution, Tratado VII° functions ambiguously as both the tragic climax of the mythic allegory (anti-romance) and the climactic return of balance in the progression of the shaman. Lázaro's departure from the earthly paradise was seen to constitute not only a denial of his budding spirituality and heroism, but also an act of pandery that forfeits Marie to the new lover and/or old king Federico.

Thus while it ironically fulfills the law of tragic nemesis, Tratado VII° also ironically reverses the law of tragedy which says that the hero must, as a result of his flaw, succumb to natural law and the ravages of time. Rather, Lázaro's expulsion from Cruz del Bordallo allows him to rise out of the natural laws of Darwinism and cultural determinism, symbolized by Christianity, to which he subscribes in Tratado VI°.

By the end of Nuevas andanzas, Lázaro's developing talents as a flimflam man (shaman, pícaro) are shown to be fully operative in the barrage of contradictory narrative voices in which he manages to tell his vida. His youthfulness, symbolized by his thick black hair (Tratado II°) and demonstrated by the cunning and energy with which he fabricates his plots and allegories, further reinforces the theme of deception by undermining the images of senescence with which he formally ends his narrative. The narrator's final disappearance (before our very eyes) represents both the shaman's ultimate accomplishment and the pícaro's specialty, giving one pause to assess one's gains and losses.

The Ambiguous Presentation of Character and Point of View

The third level of composition analyzed in Nuevas andanzas was the character system, which focuses on character traits, character types, character development and point of view. The characters created by Lázaro López express primarily the narrator's esthetic/intellectual impulse toward plot and allegory, and so they are mainly types and archetypes rather than individuals. A significant exception to this

general tendency was found in the characters of Tratado IV°--Felipe, Dolores and el guarda jurado--whose individuality is well developed as a foil for the flat, vague characters of Horcajo (Tratado V°), who therefore appear to be shadows (shades) of the others.

The omission and/or deceptive presentation of both the protagonist's and the narrator's inward life in Nuevas andanzas was seen to contribute greatly to ambiguities surrounding Lázaro López's view of the world. As Scholes and Kellogg have demonstrated, the omission or opaque presentation of inward life is a characteristic of pre-novel forms of narrative like the romance and the anti-romance (picaresque narrative). This supports the notion that both the Lazarillo and Nuevas andanzas are, from the point of view of plot or esthetics, properly classified as anti-romances. The narrative stance of each was shown to be that of the fictional anti-confession, an ironic statement of dubious credibility made by an untrustworthy narrator who transforms the true eye-witness technique into a device of irony.

The structural ironies of characterizatón and character patterning in Nuevas andanzas are further complicated by ambiguities which evolve from the ironic point of view controlling the narrative. For, finally, though the goal of the reader is to solve the paradoxes of the narrator's enigmatic personality, the true attitudes that define the homo interior of the narrator may only be attributed. They cannot be logically derived from the eclectic narratorial voices in which the tale is told.

Identity itself was shown to be a major theme of both the Lazarillo and Nuevas andanzas. In the Lazarillo, the narrator

separates himself from the reader by attacking him or her on issues of pride in relation to identity. He focuses on false flattery and the superiority of industry over Fortune as the mark of success--both topics relevant to the narrator's main theme, the self-made man or rising phoenix. The narrator of Nuevas andanzas, however, focuses on the issue of identity itself, demonstrating that all bases of identity are relativist rather than absolute. Cela goes at least one step further than the author of the Lazarillo by claiming that we are not only self-made, but also self-making, and therefore incomprehensible, and other-making, and therefore unreliable.

Characterization in Nuevas andanzas is achieved exclusively through the reader's interpretation of information which is filtered through the fragmented, screened mind of the narrator. Characters are presented through conventional mechanisms: (1) speech, action and gestures of the characters; (2) narrative commentary and the reactions of other characters; (3) the devices of the dream and myth-making. The narrator's consistent use of ironic or ambiguous language keeps the inward life of his characters secret, for the most part, and makes one aware that all information imparted has been carefully chosen to correspond with the narrator's mutable and undefinable outlook. As a result, the only bases upon which identification of characters can occur are the ironic esthetic and allegorical meanings recognized by the reader.

The uncertainty of such characterizations is created by two factors. The first is the subtlety and multiformity of the under-structures of plot, allegory and character. The second is the extrinsicality of the metaphoric term in comparisons or metaphors upon

which the characters' identity must be built in the absence of mimetic definition. Based on classical and Biblical mythology, as well as anthropology and the occult sciences, these analogies place the burden of meaning on the reader instead of the narrator and/or the author.

Characters in Nuevas andanzas become intrinsically ironic not only when the narrator fails to give enough information about their inward life, but also when he creates apparent dichotomies in a character or characterization. The result is a character who functions as an ironic monad. In the case of Señor David Andrade, in whom are condensed both the martyr and the tyrant types of Christian and Graeco-Roman mythologies, the personality itself demonstrates archetypal values and/or powers of action that are contradictory. Ambiguity in the characters of Roque Sartén and of Lázaro, on the other hand, results from a different mechanism of contradiction. The narrator uses one technique of characterization (e.g., imagery or narratorial commentary) to assign one system of values and/or powers of action, but contradicts them with another technique of characterization (e.g., the speech and actions of the character).

Thus Lázaro uses both symbolism and an elaborate pattern of mirrored archetypes to present himself (protagonist) as one of the family of pícaros upon whom depends the maintenance of fertility in the wilderness. But his narrative voices oscillate between those of landowner and acrobat, slipping occasionally into those of pícaro and lawman. Moreover, while his actions may be clear, the motivation for them remains ambiguous. Similarly, Roque Sartén is finally presented in a compromising scene with Luquitas, his presumed lover, after the narrator has at least twice insisted that he has no evidence, other

than hearsay, that the effeminate pharmacist is homosexual. The significance of the graveyard revelation of Roque's character is made even more ambiguous by the fact that the element of homosexuality in it is clearly only implied by circumstantial evidence rather than proven in word or deed. Furthermore, Lázaro's own claims of innocence are undermined by the shrewdness of his language and esthetics.

In addition, characters may also function ironically in relation to each other according to four principles of ironic relationship that were found to operate in Nuevas andanzas. They are (1) mirroring, (2) shadowing, (3) echoing, and (4) antithesis. A static process, mirroring occurs when either two individualized versions of one particular type or two alter-types hold analogous positions and functions in the plot. As a result, each appears to be a mirror image of the other, for they are basically identical and different only with regard to detail. Horizontal mirroring of event and prototype reinforces both the initiatory movement of the mythic understructure and the contradictory themes of predestination and self-resurrection. Vertical mirroring re-emphasizes the narrator's penchant for baroque and ironic complexities and, therefore, heightens the themes of mystery and incomprehensibility. Shadowing is similar to vertical mirroring, for some elements of one character's personality are omitted in the personality of an analogously functioning character of the same type. It is used in Nuevas andanzas specifically to enhance the macabre mood, content and characters of *Tratado V°*.

Echoing and antithesis are the most important of the methods of character relation in Nuevas andanzas, for they provide the key to

allegorical and esthetic meaning. The method of relationship involved in echoing is dynamic rather than static. It adapts and makes ambiguous both the tendency of mirroring to submerge the general under the specific or vice versa, and the tendency of shadowing to move from the specific and particular to the general and the typical. In echoing, one or more specific character traits reverberate through the narrative in the personalities of several characters. The result is a pattern of relation that resembles the serpent and links characters not only with one another but also with one or more of the basic father-figures who control Lázaro's initiation.

Two general groupings of characters were seen to emerge around the polarities set up via the process of echoing. One is the group of nurturing mothers and fathers, who are of two basic kinds, (1) lovers, acrobats and whores, and (2) shamans, pícaros and celestinas. The other is the group of castrating mothers and fathers, also of two basic kinds, (1) landowners, cuckolds and virgins, and (2) lawmen, homosexuals and shrews.

The ironic esthetic effect of echoing and the serpentine structure which evolves from its application was demonstrated in the tísico/loco complex of characters, comprised of el típico, Julián el Loco, el loco, Julio el Tísico and El Médico Don Julio. It was demonstrated that landowners and lawmen, or tísicos and locos, form an ironic merging type in which are contained antitheses of the martyr and the nihilist, the healer and the pathological, the philanthropist and the misanthropist, the philogynist and the misogynist, the fool and the psychotic, and the murderer and the victim.

The landowner is a manifestation of various mythological

characters, all of whom are associated with certain interrelated motifs. The first is mutability or the ability to assume different forms like the river gods Proteus and Achelous or like the great father and ruler of all, Zeus himself (God). The second motif is the marvelous gift dearly bought, like the salvation bought with the blood of Christ; like the horn of plenty of Achelous; like the pain of love given by Eros; like the relinquished bride and the cap of invisibility of Hades, ruler of the underworld, or the artifacts given by Zeus to the slayer of Medusa (Perseus, Hermes); or like the buried wealth of Dis (Hades), which must be found and excavated at great cost. The theme of the marvellous gift also extends to include the motifs of the swindler and of his anti-type, the martyr or fool, the one giving a sham, the other giving or losing all on a false promise.

The third motif expressed by the landowner is that of the phallus and the beloved, which figure prominently in the stories of Zeus and his many mistresses; of Hades and his beloved Persephone, who leaves him in the springtime; of Poseidon, god of the sea and waters of earth, trident-bearer, and creator of the horse; and of Pan, the satyr who tempts with his Panpipe. The fourth motif is the related one of the earthly paradise and the generous host, which are relevant to the characters of Zeus, Achelous, Poseidon, Hades, Christ, Eros, Dis, and Pan, god of Arcadia.

Thus the landowner is the cuckolded husband or husbandman; the swindler's victim, or a swindler himself; the deceptive philanthropist and subtle philanderer; and the king, priest or ruler who is both tyrant and martyr. His representatives in the vida of Lázaro López include Señor David Andrade, the shepherd Sebastián,

El Penitente Felipe, El Impenitente Señor Federico, Don Pantaleón Cortada Rubio, Don Segundo of Belinchón, the browbeaten husband of Doña Blasa la Machorra, el tísico, and the foolish Filemón Estévez. The landowner's themes are primarily those of comedy and romance: foolishness, accord, philanthropy, philandery/philogyny. But they are ironic because they tell of death and of sacrifice without resurrection (i.e. tragedy).

By contrast, the lawman is a manifestation of several mythological characters who are interrelated through the ironic/tragic themes of insanity, misanthropy, misogyny, holocaust and judgement.

(1) The lawman engenders motifs of schizophrenia, duplicity, the twin, and the shadow or shade. Therein are found allusions to the healer, musician, archer and herdsman, Apollo, god of the sun; to his nocturnal twin, the virgin huntress Artemis, goddess of the moon; to their half-brothers, the Cyclopes who tend the volcano and represent the sun itself; to Anteros, the discordant twin of arrow-flinging Eros; and to dark Satan and his alter-ego Lucifer, the light giver and fallen angel. (2, 3) The lawman also gives occasion to motifs of the miser and/or the stingy, churlish host or hostess, and to the related motifs of the female bully, the homosexual male and the unyielding tyrant. They bring to mind Satan, Anteros, Thanatos or Death itself, and Queen Omphale, who abused her guest (prisoner) Hercules.

(4) Motifs of revenge, murder, war, social dissolution, the forced segregation of males and females, psychosis, and hell link the lawman again with Apollo and Artemis, Satan, Anteros and Thanatos. But these motifs bear more obvious allusions to Ares, the bloody, whining god of war, who is followed by Discord and Strife among others;

to the afflicted champions (murderers) Ajax, Hercules and Julius Caesar; and to both the perverse genocide, Julian the Apostate, and the deranged matricide, Orestes. (5) In the lawman's character are also expressed the motifs of judgment--inescapable truth and the light that uncovers all secrets--and of blind justice or chance--deception and the light that bedazzles or blinds. These are apparent references to the brilliant Apollo, to Artemis, to Lucifer, and to all-knowing Zeus himself, whose radiance is lethal to mortals, whose thunderbolts burn the lawbreaker to ash instantly, without mercy or recourse, at the moment of treachery.

Thus the lawman, like his female counterpart, the shrew, is seen to be an extension of the landowner (Zeus and his alter-egos). He or she is the twin or alter-ego that expresses the great father and lover's destructive need for vengeance and/or martyrdom. The lawmen and shrews of Nuevas andanzas include Tomás Suárez (Andr  n), the diabolical twin of Se  or David Andrade; Lucas el Cabrito, companion of Sebasti  n and enemy of el t  sico; Dolores and el guarda jurado, adversaries of Felipe; Prudencio and the gypsy of Cuenca, alter-egos of Federico; El M  dico Don Julio, cohort of Don Segundo and of Licenciada Roque Sart  n, enemy/lover of Don Pantale  n Cortada Rubio; Julio el T  sico and Nicol  s, alter-egos of Juli  n el Loco; and La Paca and Juana Soto Rubio, shrewish wives of Belinch  n.

It was also demonstrated that the p  caros and celestinas of Nuevas andanzas are a merging type, also interrelated through echoing, but based on the shaman. Through them picard  a is equated with the powerful libido, a creative-procreative instinct that resists the repression and oppression of landowners and lawmen, though the latter

outnumber them and ceaselessly strive to maintain the anti-creation. The five pícaros dramatized in Lázaro's story are Abraham, Librada, Madeleine, Ceferino and Lázaro himself, the movers of creation who invest their energies to bring about the union of virile fathers and seductive mothers in the wilderness. This is accomplished by their innate ability to create chaos (i.e. the wilderness) and thus to re-affirm life in the midst of sterility. They are the shamans who are gigolos and whores, panderers and go-betweens, thieves and swindlers of purses, sorcerers and witches. They vex the lawman and rob the landowner, mismarrying him at the same time to the virgin or the shrew; but they serve the acrobats, who are lovers and whores.

The most significant mythological archetypes on which the picaresque personality is founded in Nuevas andanzas are (1) Bacchus, the god of wine and the source of immortality or life after death; (2) Hecate, the goddess of the occult and erotic arts; (3) her counterpart Demeter, goddess of fertility, with whom Bacchus shared the worship at Eleusis, alter-ego of her daughter Persephone, and rival of Hades who rules the dead; (4) the beautiful enchantresses Medea and Circe, who gave gifts of youth, knowledge, nourishment and wealth to their lovers; (5) Pallas Athena, maiden goddess of defensive war, of wit and wisdom and of the lore of civilization (the Garden); (6) the master thief, teller-of-tales and go-between Hermes, also a god of wit and wisdom, as well as of all lore and skills, and of the phallus; (7) his half-mortal counterpart Perseus, slayer of the arche shrew, Medusa; and (8) Athena's favorite, Odysseus, the roguish story-teller and opponent of Apollo, the Sun and the Cyclops.

Like mirroring and shadowing, antithesis is also a static

procedure. It was shown that, using antitheses, the narrator of Nuevas andanzas creates a complex pattern of integration and opposition that unifies the bipartite plot and allegory of Lázaro's vida and renders them ambiguous in the process. But an underlying pattern of echoing works against the establishing of clear-cut differences among pícaro, acrobat (lover), landowner and lawman, so that, in the final analysis, the four merge into one great, ambiguous archetype--ironic man.

A fundamental understructure at the level of characterization is based on the polarities of the four basic types of fathers just mentioned. Two dominant antitheses control the pattern and contribute to the ironic tension that unifies the double plots of the narrative. On the one hand, the society or seed of the acrobats/lovers (Simón, Pierre, Pedro López, Simeón, and El Seguro) and of the landowner (cuckold, husband) is set in opposition to the anti-society or flight wandering of lawman (misogynist) and pícaro (gigolo, go-between). On the other hand, the instinctual nature, rampant sexuality and philosophical heresies of the acrobat/lover and the shamanism of the pícaro are opposed to the divine/demonic natures of landowner and lawman, who represent both the apocalyptic God and his holocaustal aspect, Satan. Both sets of polarities depend upon the underlying linkages that question whether it is God or humankind who is really creating the universe and its reality for the individual, and whether fertility is a function of law and order (i.e. social stasis), or a function of unconscious needs which are met by the elimination of debilitating superstitions and repressions.

Undermining both the human/superhuman and the social/antisocial

polarities is another classification of character based on psychological integration or mutability. It contains the key to the dual movements of ritual understructure, but detracts from the definition of types expressed in the preceding polarities. The mutable characters--cunning landowner and wily pícaro--are alike in that they teach Lázaro the ways of the shamans or flimflam men, but in doing so reverse the human/superhuman opposition so that the shaman rather than God knows the secret of true immortality. This is a result of the shaman's undeniable control over reality and even over death itself; it is he who creates God and the devil rather than vice versa.

Likewise, the immutable characters--dedicated acrobat and relentless lawman--ascertain Lázaro's acquiring of shamanic powers. In doing so, they ironically underline the destructiveness of both psychological/metaphysical and biological/Darwinian determinants of the individual. For while the acrobat Pierre represents the absolute powers of the self, he also represents natural law and the inevitable ravages of time and evolution in which the individual is a peripheral concern. Significantly, he is defeated by the lawman Prudencio, who represents human wisdom and the civilizing forces that seek to maintain that which is good or beneficial, represented by Prudencio's master, the chivalric hero and philanthropist Federico.

Summary

It is the conclusion of the present study that each of the three major systems of narrative in Nuevas andanzas is exclusively and intrinsically ambiguous (ironic) and thus define the entire narrative as a product of unstable or ambiguous irony. It is further a

conclusion of the present analysis that a combined structural and rhetorical approach to narrative has accounted for the nature, function and range of irony in Nuevas andanzas. It seems apparent that such a methodology can also account for the irony both in works by Cela and in works by other writers whose art, based on a purely stylistic, rhetorical or historical approach, is believed to be ironic.

Plot and narrative allegory were found to function inseparably and to provide the primary impulse in the character system of Nuevas andanzas. This supports a concept of picaresque narrative as a pre-novel form that eschews mimesis for mythicism but may incorporate the former for allegorical effect. Formally, Nuevas andanzas was found to express an anti-romance or ironic bildungsroman; its perspective was found to be that of the fictional anti-confession, or unreliable first-person narration.

The plot of Nuevas andanzas is composed of two esthetic understructures that are at once coincidental and contradictory and so create ambiguity of meaning at the level of allegory. One, the mythic understructure, is ironic and ambiguous because it both follows the ironic pattern of the model and deviates significantly from that pattern. It transforms comedy into tragedy, alters the classical balance of the original, and complicates the elements of which the original pattern was composed. In addition, it contains a second set of significances, revealed by the symmetrical mirroring of certain characters and events. These significances contradict the movement of the anti-romance that characterizes the mythic understructure and reiterate the comic ironies of the Lazarillo. They find their

kernel of logic in the theme of initiatory resurrection, which is also the key to events contained in Lázaro López's second plot structure, the ritual understructure.

Because it equates shamanism, a tribal cult of advanced spirituality, with sexuality, or the common acquisition of adult status in the tribe, the ritual understructure is inherently ironic. It combines the public rites of puberty with the closed rites of the ecstatic, being built on a bipartite movement of anti-types, the masters of deception and the masters of order. Its turning point, the reappearance of Abraham at the beginning of *Tratado VIIº*, also functions as the tragic climax of the mock romance in the mythic understructure.

Characters in Nuevas andanzas are deemed intrinsically ironic and ambiguous because of

- (1) the omission of their inward life, which makes them inscrutable except from the point of view of symbolism and other referential materials;
- (2) the multiformity and subtlety of mythological and anthropological allusions upon which the characterization is based;
- (3) the narrator's consistent use of ironic and ambiguous language that implies contradictory views of all characters, including himself;
- (4) ironic dichotomies contained within the personalities of the characters, causing them to function as ironic monads; and
- (5) the characters' multiple and contradictory interrelationships, created by mirroring, shadowing, echoing and

antithesis.

The narrator's treatment of character reinforces a major theme of his vida, the unreliability and incomprehensibility of identity. He implies that identity itself is a function of the individual's personal reality (self and other) and therefore is relativist, multiform, contradictory, unstable and ambiguous. Lázaro López's view of human-kind and the universe is clearly ironic and leads to philosophical speculation rather than to satiric conjecture. Therefore, like the esthetics of Nuevas andanzas, it is defined as an expression of unstable irony.

SELECTED BIBLIOGRAPHY

I. Texts

- Apuleius. The Golden Ass. Translated by Jack Lindsay. First Midland Book ed. Indiana University Greek and Latin Classics. Bloomington: Indiana University Press, 1962.
- Cela, Camilo José. La colmena. 2.^a ed. His Caminos Inciertos n.º 1. Colección El Espejo y la Pluma. Barcelona: Editorial Noguer, 1955.
- _____. La familia de Pascual Duarte. 2.^a ed. Buenos Aires: Emecé, 1952.
- _____. La familia del héroe: o, discurso histórico de los últimos restos: ejercicios para una sola mano. Nueva edición corregida y aumentada. His A la Pata de Palo, n.º 2. Ilustraciones de Lorenzo Goñi. Madrid: Ediciones Alfaguara, 1965.
- _____. Garito de hospicianos: o, guirigay de imposturas y bambollas. Colección El Espejo y la Pluma, n.º 10. Barcelona: Editorial Noguer, 1963.
- _____. Historias de Venezuela: La catira. Colección El Espejo y la Pluma. Barcelona: Editorial Noguer, 1955.
- _____. Mrs. Caldwell habla con su hijo. Áncora y Delfín, n.º 83. Barcelona: Ediciones Destino, 1953.
- _____. Nuevas andanzas y desventuras de Lazarillo de Tormes. 10.^a ed. Libros de Bolsillo, n.º 27. Prólogo de José María de Cossío. Barcelona: Editorial Noguer, 1963.
- _____. Pabellón de reposo. 5.^a ed. Áncora y Delfín, n.º 74. Barcelona: Ediciones Destino, 1971.
- _____. Tobogán de hambrientos. Colección El Espejo y la Pluma, n.º 9. Barcelona: Editorial Noguer, 1962.
- _____. Vísperas, festividad y octava de San Camilo del año 1936 en Madrid. Alfaguara Literaria, n.º 24. Madrid: Alfaguara, 1969.
- Lazarillo de Tormes and El Abencerraje. Introduction and notes by Claudio Guillén. The Laurel Language Library. General Editor, Spanish Series, Vicente Llorens. New York: Del Publishing Co., Inc., 1966.

Petronius. The Satyricon. Translated, with an introduction by William Arrowsmith. Ann Arbor: The University of Michigan Press, 1959; Mentor Books ed., New York: The New American Library, Inc., n.d.

II. General Background and Esthetics

Alborg, Luis. Historia de la literatura española, 3 vols. Madrid: Editorial Gredos, 1966.

Alonso, Dámaso. Poesía española: ensayos de métodos y límites estilísticos: Garcilaso, Fray Luis de León, San Juan de la Cruz, Góngora, Lope de Vega, Quevedo. 5.^a ed. Con un copioso índice alfabético de materias. Biblioteca Románica Hispánica 2. Estudios y Ensayos, n.º 1. Madrid: Editorial Gredos, 1966.

_____. "The Spanish Contribution to the Modern European Novel." Journal of World History 6 (1961): 878-897.

Barnet, Sylvan; Berman, Morton; and Burto, William. A Dictionary of Literary, Dramatic, and Cinematic Terms. 2nd ed. Boston: Little, Brown and Company, 1971. The first edition of this book was entitled A Dictionary of Literary Terms.

Berne, Eric. Games People Play: The Psychology of Human Relationships. First Paperback ed. New York: Grove Press, Inc., 1967.

Black, Max. Models and Metaphors: Studies in Language and Philosophy. Ithaca, N. Y.: Cornell University Press, 1962.

Booth, Wayne C. The Rhetoric of Fiction. Chicago: University of Chicago Press, 1961.

_____. "The Rhetoric of Fiction and the Poetics of Fictions." Novel 1 (Winter 1968): 105-117.

Brooke-Rose, Christine. A Grammar of Metaphor. London: Secker and Warburg, 1958.

Brown, Stephen [James Meredith]. The World of Imagery: Metaphor and Kindred Imagery. New York: Russell and Russell, 1966.

Bulfinch, Thomas. Mythology. A Modern Abridgement by Edmund Fuller. A Laurel Classic. New York: Dell Publishing Co., Inc., 1959; 3rd printing, 1962.

Caillois, Roger. Man, Play and Games. Translated from the French by Meyer Barash. New York: Free Press of Glencoe, 1961.

Chandler, Richard E., and Schwartz, Kessel. A New History of Spanish Literature. Baton Rouge: Louisiana State University Press, 1961; 2nd printing, Kingsport, Tenn.: Kingsport Press, Inc., 1965.

- Cook, James W. Poetry: Method and Meaning: A Program in Poetic Analysis and Criticism. An EM self-instructional program. Chicago: Educational Methods, 1967.
- Croll, Morris W. "The Baroque Style in Prose." In Studies in English Philology: A Miscellany in Honor of Frederick Klaeber, pp. 427-456. Edited by Martin Rudd and Kemp Malone. Minneapolis: University of Minnesota Press, 1929.
- Daniells, Roy. "Baroque Form in English Literature." University of Toronto Quarterly 14 (1945): 393-408.
- _____. "English Baroque and Deliberate Obscurity." Journal of Aesthetics and Art Criticism 5 (1946): 115-121.
- Ehrmann, Jacques, ed. Game, Play, Literature. Yale French Studies, no. 41. New Haven: Yale University Press, 1968.
- Eliade, Mircea. Rites and Symbols of Initiation: The Mysteries of Birth and Rebirth. Translated from the French by Willard R. Trask. First Harper Colophon ed. The Library of Religion and Culture. General Editor, Benjamin Nelson. New York: Harper and Row, Publishers, Inc., 1975. First published under the title Birth and Rebirth. New York: Harper and Brothers, 1958.
- Embler, Weller. Metaphor and Meaning. Forward by S. I. Hayakawa. Deland, Fla.: Everett/Edwards, 1966.
- Fleming, William. "The Element of Motion in Baroque Art and Music." Journal of Aesthetics and Art Criticism 5 (1946): 121-128.
- Frye, Northrop. Anatomy of Criticism: Four Essays. First Princeton Paperback ed. Princeton: Princeton University Press, 1957; reprint ed., Princeton: Princeton University Press, 1971; 2nd printing, 1971.
- _____. "The Four Forms of Fiction." Hudson Review 2 (1950): 582-595.
- _____. "Mythos and Logos." Yearbook of Comparative and General Literature 18 (1969): 5-18.
- Gibson, Walker. Persona: A Style Study for Readers and Writers. Consulting Editor, Richard Ohmann. New York: Random House, 1969; 3rd printing, Scranton, Pa.: The Haddon Craftsman, Inc., n.d.
- Gómez de la Serna, Ramón. "Ismos." In Obras completas de Ramón Gómez de la Serna, 2 vols. Summum. Barcelona: Editorial AHR, 1956. 2: 857-1076.
- Hamilton, Edith. Mythology. Illustrated by Steele Savage. A Mentor Book. New York: Little, Brown and Company, 1940, 1942; reprint ed., New York: The New American Library, n.d.; 37th printing.

- Hanak, Miroslav Johan. "The Emergence of Baroque Mentality and its Cultural Impact on Western Europe after 1550." Journal of Aesthetics and Art Criticism 28 (Spring 1970): 315-326.
- Hardy, Barbara. "Toward a Poetics of Fiction: An Approach Through Narrative." Novel 2 (Fall 1968): 5-14.
- Hatzfeld, Helmut. "Literary Mannerism and Baroque in Spain and France." Comparative Literature Studies 7 (1970): 419-436.
- _____. Literature Through Art: A New Approach to French Literature. New York: Oxford University Press, 1952.
- Hassan, Ihab. "POSTmodernISM: A Paracritical Bibliography." New Literary History 3 (Autumn 1971): 5-30.
- Honan, Park. "Realism, Reality, and the Novel." Novel 2 (Spring 1969): 197-211.
- Huizinga, Johan. Homo Ludens: A Study of the Play Element in Culture. Translated from the German, using Huizinga's own English translation of the text. First Beacon Paperback ed. London: Roy Publishers, 1959; reprint ed., Boston: Beacon Press, 1955; 9th printing, 1970.
- Kermode, Frank. "Novel, History and Type." Novel 1 (Spring 1968): 231-238.
- Langer, Susanne K. Feeling and Form: A Theory of Art, Developed from "Philosophy in a New Key". New York: Scribner, 1953.
- Lewis, Richard W[arrington] B[aldwin]. The Picaresque Saint: Representative Figures in Contemporary Fiction. Philadelphia: Lippencott, 1959.
- Lodge, David. "Toward a Poetics of Fiction: An Approach Through Language." Novel 1 (Winter 1968): 158-170.
- MacQueen, John. Allegory. The Critical Idiom, no. 4. General Editor, John D. Jump. London: Methuen, 1970.
- McCall, Marsh H. Ancient Rhetorical Theories of Simile and Comparison. Leob Classical Monographs. Cambridge: Harvard University Press, 1969.
- McLuhan, Marshall, and Fiore, Quentin. The Medium is the Massage: An Inventory of Effects. Co-ordinated by Jerome Agel. New York: Bantam Books, Inc., 1967.
- Maldonado de Guevara, Francisco. "La teoría de los géneros literarios y la constitución de la novela moderna." In Estudios dedicados a Menéndez Pidal, 7 vols. in 8. Patronato Marcelino Menéndez y Pelayo. Madrid: Consejo Superior de Investigaciones Científicas, 1952. 3: 299-320.

- Martínez Cachero, José María. La novela española entre 1939 y 1969: historia de una aventura. Literatura y Sociedad, n.º 4. Madrid: Editorial Castalia, 1973.
- May, T. E. "An Interpretation of Gracián's Agudeza y arte de ingenio." Hispanic Review 16 (October 1948): 275-300.
- _____. "The Contrast of Plain and Rhetorical Meanings in Wit." Bulletin of Hispanic Studies 38 (1961): 95-102.
- Nist, John. "The Three Major Modes of Literary Art: Comedy, Tragedy, Pathedy." Southern Humanities Review 2 (Winter 1968): 70-88.
- Nora, Eugenio G. de. La novela española contemporánea: 1927-1960, 2 vols. in 3. Biblioteca Románica Hispánica 2. Estudios y Ensayos, n.º 41. Madrid: Editorial Gredos, 1962.
- Norman, Dorothy. The Hero: Myth/Image/Symbol. AnNal Book. New York: World Publishing Co., 1969.
- Ortega y Gasset, José. La deshumanización del arte y otros ensayos estéticos. 9.ª ed. Colección "El Arquero" de Obras Sueltas de José Ortega y Gasset. Madrid: Revista de Occidente, 1967.
- _____. "El tema de nuestro tiempo." In Ortega y Gasset: sus mejores páginas, pp. 195-228. Edited with introductions, notes, and bibliography by Manuel Durán. Modern Spanish and Latin American Authors Series. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1966.
- Paris, Bernard J. "Form, Theme, and Imitation in Realistic Fiction." Novel 1 (Winter 1968): 140-149.
- Rank, Otto. Art and Artist: Creative Urge and Personality Development. With a preface by Ludwig Lewisohn. Translated from the German by Charles Francis Atkinson. New York: Knopf, 1932.
- Rapoport, Anatol. Fights, Games and Debates. Ann Arbor: University Of Michigan Press, 1960.
- _____. "Games." In Two-Person Game Theory: The Essential Ideas, pp. 13-21. Ann Arbor: University of Michigan Press, 1966.
- Richards, I[vor] A[rmstrong]. The Philosophy of Rhetoric. The Mary Flexner Lectures on the Humanities, no. 3. New York: Oxford University Press, 1936.
- Scholes, Robert. Structuralism in Literature. With an introduction by Robert Scholes. New Haven: Yale University Press, 1974.
- _____. "Toward a Poetics of Fiction: An Approach Through Genre." Novel 2 (Winter 1969): 101-111.

- Scholes, Robert, ed. Approaches to the Novel: Materials for a Poetics. Collected and edited by Robert Scholes. Revised ed. Scranton, Pa.: Chandler Publishing Company, 1966.
- Scholes, Robert, and Kellogg, Robert. The Nature of Narrative. Oxford University Press paperback. New York: Oxford University Press, 1966; paperback ed., New York: Oxford University Press, 1968; reprint paperback ed., 1971.
- Slote, Bernice, ed. Myth and Symbol: Critical Approaches and Applications by Northrop Frye, L. C. Knights and Others. A Selection of Papers Delivered at the Joint Meeting of the Midwest Modern Language Association and the Central Renaissance Conference, 1962. A Bison Book. Lincoln: University of Nebraska Press, 1963; 2nd printing, 1967.
- Stechow, Wolfgang. "Definitions of the Baroque in the Visual Arts." Journal of Aesthetics and Art Criticism 5 (1946): 109-115.
- Todorov, Tzvetan. "Structural Analysis of Narrative." Novel 3 (Fall 1969): 70-76.
- Torre, Guillermo de. Historia de las literaturas de vanguardia, 3 vols. Colección Universitaria de Bolsillo. Punto Omega, n.^{os} 117-119. Madrid: Ediciones Guadarrama, 1971. First published under the title Literaturas europeas de vanguardia. Madrid: Ediciones Guadarrama, 1925.
- Valdes, Mario J. "Toward a Structure of Criticism." New Literary History 3 (Winter 1972): 263-278.
- Vilas, Santiago. El humor y la novela española contemporánea. Colección Punto Omega, n.^o 47. General Editor, Vintila Horia. Madrid: Ediciones Guadarrama, 1968.
- Wellek, Rene. "The Concept of Baroque in Literary Scholarship." Journal of Aesthetics and Art Criticism 5 (1946): 77-109.
- Wellek, Rene, and Warren, Austin. Theory of Literature. 3rd ed. A Harvest Book. New York: Harcourt, Brace and World, Inc., 1956.
- Weimann, Robert. "French Structuralism and Literary History: Some Critiques and Reconsiderations." New Literary History 4 (Spring 1973): 437-469.
- Wilden, Anthony. System and Structure: Essays in Communication and Exchange. London: Tavistock Publications, 1972.

III. Irony and The Picaresque

- Alfaro, Gustavo A. "El cuento intercalado en la novela picaresca." Hispanófila 40 (September 1970): 1-8.
- Alter, Robert. The Rogue's Progress: Studies in the Picaresque Novel. Harvard Studies in Comparative Literature, no. 26. Cambridge: Harvard University Press, 1964.
- Bataillon, Marcel. Pícaros y picaresca: la pícara Justina. Traducción del francés de Francisco R. Vadillo. Prólogo original de Marcel Bataillon. Primera edición en castellano, revisada por el autor. Madrid: Taurus, 1969.
- _____. El sentido de Lazarillo de Tormes. Les Conférences du Monde Hispanique. Paris: Librairie des Editions Espagnoles, 1954.
- Bataillon, Marcel, ed. Introduction to Le Roman Picaresque. Les Cent Chefs-d'oeuvre Étrangers. Paris: La Renaissance du Livre, 1931.
- Blanco Aguinaga, Carlos. "Cervantes y la picaresca: notas sobre dos tipos de realismo." Nueva revista de filología hispánica 11 (1957): 313-342.
- Booth, Wayne C. A Rhetoric of Irony. Chicago: University of Chicago Press, 1974.
- _____. "The Self-Conscious Narrator in Comic Fiction before Tristram Shandy." PMLA 67 (1952): 163-185.
- Borgers, O. "Le Roman picaresque: réalisme et fiction." Lettres Romanes 14 (1960): 295-305; 15 (1961): 23-38, 235-248.
- Brooks, Cleanth. "Irony and 'Ironical' Poetry." College English 8 (1948): 231-237.
- _____. "Irony as a Principle of Structure." In Literary Opinion in America: Essays Illustrating the Status, Methods, and Problems of Criticism in the United States of the Twentieth Century. 3rd ed., revised. Edited by Morton Dauwen Zabel. The University Library. Harper Torchbooks. New York: Harper and Row, 1962.
- Brower, Reuben [Arthur]. "Saying One Thing and Meaning Another." In The Field of Light: An Experiment in Critical Reading, pp. 42-57. New York: Oxford University Press, 1951.
- Burón, Antonio. "Hacia una evaluación exacta de lo que se entiende por literatura picaresca." Ph.D. Dissertation, University of Minnesota, 1971.
- Carreter, Fernando Lázaro. "Originalidad del Buscón." In Studia Philológica: homenaje ofrecido a Dámaso Alonso por sus amigos y discípulos con ocasión de su 60.º aniversario, 3 vols. 2: 319-338. Madrid: Editorial Gredos, 1960.

- Castro, Américo. "El Lazarillo de Tormes." In Hacia Cervantes, pp. 135-141. 2.^a ed. muy renovada, con dos apéndices, "Cervantes y Pirandello," y "El 'nihilismo' creador de Camilo José Cela." Colección Persiles, n.º 2. Madrid: Taurus, 1960.
- _____. "Perspectiva de la novela picaresca." In Hacia Cervantes, pp. 112-134. 2.^a ed. muy renovada, con dos apéndices. "Cervantes y Pirandello" y "El 'nihilismo' creador de Camilo José Cela." Colección Persiles, n.º 2. Madrid: Taurus, 1960.
- _____. "Lo picaresco." In El pensamiento de Cervantes, pp. 230-239. Revista de filología española.--Añejo VI. Madrid: Imprenta de la Librería y Casa Editorial Hermando, 1925.
- _____. "Lo picaresco y Cervantes." Revista de Occidente 11 (1926): 349-361.
- Cela, Camilo José. "Pícaros, clérigos, caballeros y otras falacias, y su reflejo literario en los siglos XVI y XVII." Papeles de Son Armadans 74 (August-September 1974): 107-125.
- Chandler, Frank W[adleigh]. The Literature of Roguery, 2 vols. The Types of English Literature. Edited by W. A. Neilson. Boston and New York: Houghton, Mifflin and Company, 1907.
- Dyson, A. E. The Crazy Fabric: Essays in Irony. English Literature--Addresses, Essays, Literatures 2. Irony in Literature. New York: St. Martin's Press, 1965.
- Elliott, Robert C. The Power of Satire: Magic, Ritual, Art. First Princeton Paperback ed. Princeton: Princeton University Press, 1960; paperback ed., Princeton: Princeton University Press, 1966; 3rd printing, 1972.
- Empson, William. Seven Types of Ambiguity. 2nd ed., revised and re-set. London: Chatto and Windus, 1947.
- Eoff, Sherman. "The Picaresque Psychology of Guzmán de Alfarache." Hispanic Review 21 (1953): 107-119.
- Frohock, F. M. "The Idea of Picaresque." Yearbook of Comparative and General Literature 16 (1967): 43-52.
- Frutos Gómez de las Cortinas, J. "El antihéroe y su actitud vital (sentido de la novela picaresca)." Cuadernos de literatura 7 (1950): 97-145.
- Fry, William F., Jr. Sweet Madness: A Study of Humor. First Pacific Books Paperbounds ed. Palo Alto: Pacific Books, Publishers, 1968.
- Gilman, Stephen. "The Death of Lazarillo de Tormes." PMLA 81 (1966): 149-166.

Gómez de la Serna, Ramón. "Teoría del disparate." In Disparates, pp. 5-8. Los Humoristas. Madrid: Calpe, 1921.

Guillén, Claudio. "La disposición temporal del Lazarillo de Tormes." Hispanic Review 25 (1957): 264-279.

_____. "Toward a Definition of Picaresque." In Literature as System: Essays Toward the Theory of Literary History, pp. 71-106. Princeton: Princeton University Press, 1971.

Guillén, Claudio, ed. Introduction to Lazarillo de Tormes and El Abencerraje, pp. 9-35. Introduction and notes by Claudio Guillén. The Laurel Language Library. General Editor, Spanish Series, Vicente Llorens. New York: Del Publishing Co., Inc., 1966.

Hutman, Norma Louise. "Universality and Unity in the Lazarillo de Tormes." PMLA 76 (1961): 469-473.

Johnson, Edgar, ed. "The Nature and Value of Satire." In A Treasury of Satire, pp. 3-37. Including the world's greatest satirists, comic and tragic, from antiquity to the present time, selected and edited, with critical and historical backgrounds, and an introduction on the nature and value of satire. New York: Simon and Schuster, 1945.

Knox, Norman. "On the Classification of Ironies." Modern Philology 70 (August 1972): 53-62.

_____. "The Meaning of Irony: The Dictionary." In The Word Irony and Its Context: 1500-1755, pp. 34-37. Durham: Duke University Press, 1961.

Leyburn, Ellen Douglass. Satiric Allegory: Mirror of Man. Yale Studies in English, no. 130. New Haven: Yale University Press, 1956.

Lope Blanch, Juan M., ed. Introduction to La novela picaresca, pp. 8-22. Introducción, selección y notas de Juan M. Lope Blanch. Manuales Universitarios. Textos de la Escuela de Verano. México: Universidad Nacional Autónoma de México, 1958.

Maldonada de Guevara, Francisco. "El niño y el viejo: desmitologización en el Lazarillo y en el Quixote." Anales cervantinos 8 (1959-1960): 241-306.

May, T. E. "Good and Evil in the Buscón." The Modern Language Review 45 (1950): 319-335.

Miller, Stuart. The Picaresque Novel. Cleveland: The Press of Case Western Reserve University, 1967; 2nd printing, 1967.

Muecke, D. C. Irony. The Critical Idiom, no. 13. General Editor, John D. Jump. London: Methuen and Co. Ltd., 1970.

- Nagy, Edward. "El pícaro y la envoltura picaresca," Hispania 45 (1962): 57-61.
- Parker, A[lexander] A[ugustine]. Literature and the Delinquent: The Picaresque Novel in Spain and in Europe: 1599-1753. Norman McCall Lectures, 1965. Edinburgh: Edinburgh University Press, 1967.
- Paulson, Ronald. "Satire in the Early Novels of Smollett." Journal of English and Germanic Philology 59 (1960): 381-402.
- Paulson, Ronald, ed. Satire: Modern Essays in Criticism. Princeton-Hall English Literature Series. Editor, Maynard Mack. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1971; 10th printing, n.d.
- Pérez Minik, Domingo. "Sentido vigente de la novela picaresca." In Novelistas españoles de los siglos XIX y XX, pp. 9-32. Colección Guadarrama de Crítica y Ensayo, n.º 3. Madrid: Ediciones Guadarrama, 1957.
- Roland, A. "La psicología de la novela picaresca." Hispania 36 (1953): 423-426.
- Ronquillo, Pablo. "Hacia una definición de la pícara del siglo XVII en España." Ph.D. Dissertation, Louisiana State University, 1969.
- Ruiz Morcuende, Federico. Prologue of La novela picaresca, pp. 7-35. 2.^a ed. Selección, prólogo y notas de Federico Ruiz Morcuende. Dibujos de F. Marco. Biblioteca Literaria del Estudiante, n.º 24. Madrid: Instituto Escuela, 1935.
- Saldana, Quintiliano. "El pícaro en la literatura y en la vida española." Nuestro tiempo 26 (1926): 193-218.
- Salinas, Pedro. "El 'héroe' literario y la novela picaresca española." Revista de la Universidad de Buenos Aires 6 (1946): 74-84. Also in Ensayos de literatura hispánica: del Cantar de Mío Cid a García Lorca, pp. 58-74. Edición y prólogo de Juan Marichal. Ensayistas Hispánicos. Madrid: Aguilar, 1958.
- Sicroff, Allen A. "Sobre el estilo del Lazarillo." Nueva revista de filología hispánica 11 (1957): 157-170.
- Spitzer, Leo. "Pícaro." Revista de filología española 17 (1930): 181-182.
- Strauss, Mary Ann. "The Fourteenth View: A Study of Ambiguity in William Faulkner's Light in August." Ph.D. Dissertation, University of Pittsburg, 1970.
- Tarr, F. Courtney. "Literary and Artistic Unity in the Lazarillo de Tormes." PMLA 42 (1927): 404-421.

Valbuena y Prat, Ángel, ed. Introduction to La novela picaresca española, pp. V-LXXIV. Estudio, selección, prólogo y notas por Ángel Valbuena y Prat. Madrid: M. Aguilar, 1943.

IV. Cela

Abrams, Fred. "Tremendismo and Symbolic Imagery in Cela's 'Marcelo Brito': An Analysis." Romance Notes 14 (Spring 1973): 439-444.

Alborg, Luis. "Camilo José Cela." In Hora actual de la novela española, 2 vols. Colección Persiles, n.º 6. Madrid: Taurus, 1958. 2: 79-113.

Beck, Mary Ann. "Nuevo encuentro con La familia de Pascual Duarte." Revista hispánica moderna 30 (1964): 279-298.

Bernstein, J. S. "The Matricide of Pascual Duarte." In Homenaje a Rodríguez-Moniño: estudios de erudición que le ofrecen sus amigos o discípulos hispanistas norteamericanos, 2 vols. Edited by J. Homer Herriott and others. Madrid: Editorial Castalia, 1966. 1: 75-82.

Careñas, Francisco. "La colmena: novela de lo concreto." Papeles de Son Armadans 61 (June 1971): 229-255.

Castellet, José María. "Coloquio internacional sobre la novela en Fomentor." Cuadernos del Congreso por la Libertad de la Cultura, n.º 38 (1959), pp. 82-86.

_____. "Iniciación a la obra narrativa de Camilo José Cela." Revista hispánica moderna 28 (1962): 107-150.

Castro, Américo. "Algo sobre el 'nihilismo' creador de Camilo José Cela." Appendix 2 of Hacia Cervantes. 2.^a ed. muy renovada, con dos apéndices, "Cervantes y Pirandello" y "El 'nihilismo' creador de Camilo José Cela." Madrid: Taurus, 1960.

Cela, Camilo José. "Algunas palabras al que leyere." Prologue to Mrs. Caldwell habla con su hijo, pp. 9-15. Áncora y Delfín, n.º 83. Barcelona: Ediciones Destino, 1953.

_____. "Breve nota en la que se habla quizá con poco acierto y muy probable error y, a lo que pienso, con muchas dudas (y no poca humildad) del acierto, del error, y de la duda y de la humildad." Papeles de Son Armadans 60 (March 1971): 233-237.

_____. "Dos tendencias de la nueva literatura española." Papeles de Son Armadans 27 (October 1962): 3-20.

_____. "Notas sobre la herramienta literaria." Papeles de Son Armadans 24 (March 1962): 243-246.

- _____. "Pascual Duarte, de limpio." Papeles de Son Armadans 21 (June 1961): 227-231. Also in Las mejores novelas contemporáneas, 12 vols. Selección y estudios de Joaquín de Entrambasaguas con la colaboración de María del Pilar Palomo. Vol. 10: 1940-1944, pp. 613-616. Barcelona: Editorial Planeta, 1966.
- _____. "Prólogo a la edición rumana de La colmena (notas en torno a un supuesta imprudencia)." Papeles de Son Armadans 39 (November 1965): 115-120.
- _____. "Relative curriculum vitae." Revista hispánica moderna 28 (1962): 179-209.
- _____. La rueda de los ocios: entrevista con Melchor Fernández Almagro. Colección "La Pluma," Autores Españoles. Barcelona: Mateu, 1957.
- Cirre, José Francisco. "El protagonista múltiple en la reciente novela española." Papeles de Son Armadans 33 (October 1964): 159-170.
- Durán, Manuel. "La estructura de La colmena." Hispania 43 (March 1960): 19-34.
- Entrambasaguas y Peñas, Joaquín de, and Pilar Palomo, María del, eds. "Camilo José Cela." In Las mejores novelas contemporáneas, 12 vols. Selección y estudios de Joaquín de Entrambasaguas con la colaboración de María del Pilar Palomo. Vol. 10: 1940-1944, pp. 573-609. Barcelona: Editorial Planeta, 1966.
- Eoff, Sherman. "Tragedy of the Unwanted Person in Three Versions: Pablos de Segovia, Pito Pérez, Pascual Duarte." Hispania 39 (1956): 190-196.
- Feldman, David M. "Camilo José Cela and La familia de Pascual Duarte." Hispania 44 (December 1961): 656-659.
- Ferrer, Olga P. "La literatura española tremendista y su nexa con el existencialismo." Revista hispánica moderna 22 (1956): 292-303.
- Flasher, John J. "Aspects of Novelistic Technique in Cela's La colmena." West Virginia University Philological Papers 21 (November 1959): 30-43.
- Foster, David William. "Cela's Changing Concept of the Novel." Hispania 49 (May 1966): 244-249.
- _____. "La colmena de Camilo José Cela y los informes de éste sobre la novela." Hispanófila 30 (May 1967): 59-65.
- _____. Forms of the Novel in the Work of Camilo José Cela. University of Missouri Studies, no. 43. Columbia: University of Missouri Press, 1967.

- _____. "Intrinsic and Extrinsic Patterns in Two 'New Novels' by Camilo José Cela." Papers on Language and Literature 5 (Spring 1969): 204-208.
- Gil Casdo, Pablo. Introduction to La novela social española: 1942-1968, pp. XVII-XXXVIII, 1-16. Biblioteca Breve de Bolsillo, n.º 14. Barcelona: Editorial Seix Barral, 1968.
- Henn, David. "La colmena--An Oversight on the Part of Cela." Romance Notes 13 (Spring 1972): 414-418.
- Huarte, Morton. "Camilo José Cela: Bibliografía." Revista hispánica moderna 28 (1962): 210-220.
- Iglesias Laguna, Antonio. "Cela: una novela casi decisiva." In Treinta años de novela española: 1938-1968, 2 vols. 2.^a ed. Colección Los Tres Dados. Madrid: Editorial Prensa Española, 1970. 1: 339-343.
- _____. "Realismo irónico: Cela, Darío Fernández Flórez, Núñez Alonso, Carmen Kurtz, García Pavón, Loren." In Treinta años de novela española: 1938-1968, 2 vols. 2.^a ed. Colección Los Tres Dados. Madrid: Editorial Prensa Española, 1970. 1: 222-231.
- Ilie, Paul. La novelística de Camilo José Cela. Biblioteca Románica Hispánica, II. Estudios y Ensayos, n.º 65. Madrid: Editorial Gredos, 1963.
- Kirsner, Robert. The Novels and Travels of Camilo José Cela. University of North Carolina Studies in the Romance Languages and Literatures, no. 43. Chapel Hill: University of North Carolina Press, 1964.
- McPheeters, D. W. Camilo José Cela. Twayne's World Authors Series, no. 67. Spain. New York: Twayne Publishers, 1969.
- Mallo, Jerónimo. "Caracterización y valor del 'tremendismo' en la novela española contemporánea." Hispania 39 (March 1956): 49-55.
- Marañón, Gregorio. Prologue to La familia de Pascual Duarte, pp. 9-20. 2.^a ed. Buenos Aires: Emecé, 1952. Also published as "Prólogo a La familia de Pascual Duarte." Ínsula 5 (1946): 1-3.
- Nora, Eugenio G. de. "Camilo José Cela." In La novela española contemporánea: 1927-1960, 2 vols. in 3. 2, Parte Dos: 106-130. Madrid: Editorial Gredos, 1962.
- Olmos García, Francisco. "La novela y novelistas de hoy: una encuesta." Cuadernos americanos 129 (August 1963): 211-237.
- Ortega, José. "Antecedentes y naturaleza del tremendismo en Cela." Hispania 48 (March 1965): 21-28.

- _____. "El humor de Cela en La colmena." Cuadernos hispano-americanos 70 (April 1967): 159-164.
- _____. "Importancia del personaje Martín Marco en La colmena de Cela." Romance Notes 7 (Spring 1965): 92-95.
- _____. "El sentido temporal en La colmena." Symposium 19 (1965): 115-122.
- _____. "Símiles de animalidad en La colmena." Romance Notes 8 (Autumn 1966): 6-10.
- Pérez Minik, Domingo. "La familia de Pascual Duarte, Camilo José Cela." In Novelistas españoles de los siglos XIX y XX, pp. 158-159. Colección Guadarrama de Crítica y Ensayo, 3. Madrid: Ediciones Guadarrama, 1957.
- Predmore, R. L. "La imagen del hombre en las obras de Camilo José Cela." La torre 9 (January-March 1961): 81-102.
- Rand, Marguerite C. "Lazarillo de Tormes, Classic and Contemporary." Hispania 44 (May 1961): 222-229.
- Sainz de Robles, Federico. La novela española del siglo XX, pp. 221-242. Nuestra Época, n.º 1. Madrid: Pegaso, 1957.
- Spires, Robert C. "Cela's La colmena: The Creative Process as Message." Hispania 55 (December 1972): 873-880.
- Torre, Guillermo de. "Vagabundeos críticos por el mundo de Cela." Revista hispánica moderna 28 (1962): 151-165.
- Torrente Ballester, Gonzalo. "Camilo José Cela." In Literatura española contemporánea, 2 vols. 4.^a ed. Madrid: Ediciones Guadarrama, 1969. 1: 341-345. Also in Panorama de la literatura española contemporánea, 2 vols. 2.^a ed., con un apéndice bibliográfico de Jorge Campos. Colección "Panoramas," n.º 2. Madrid: Ediciones Guadarrama, 1961. 1: 419-422.
- Torres-Rioseco, Arturo. "Camilo José Cela, primer novelista español contemporáneo." Revista hispánica moderna 28 (1962): 166-171.
- Vilas, Santiago. "Camilo José Cela." In El humor y la novela española contemporánea, pp. 175-194. Colección Punto Omega, n.º 47. General Editor, Vintila Horia. Madrid: Ediciones Guadarrama, 1968.
- Zamora Vicente, Alonso. Camilo José Cela: acercamiento a un escritor. Biblioteca Románica Hispánica. Campo Abierto, n.º 5. Madrid: Editorial Gredos, 1962.

VITA

Priscilla Hunter Roach was born in Bogalusa, Louisiana, on February 15, 1943. Married to David Eugene Roach, she is the mother of three daughters, Catherine, Stephanie and Elizabeth.

After graduating from Bogalusa High School in 1961, she obtained a bachelor's degree in Education and a master's degree in Spanish, both from Louisiana State University. During graduate study, she was a recipient of both the Corinne L. Saucier Graduate Scholarship for Foreign Travel (1965) and the University's Dissertation Year Fellowship (1972).

She has been a teaching assistant in Spanish at Louisiana State University (1965-1970, 1971-1973), as well as an Instructor of Spanish at Northeast Louisiana University (1970-1971). In addition, she has been a Lecturer in the English Language and Orientation Program at Louisiana State University (January-May, 1979).

From 1975 through 1978, Ms. Roach was Project Director of the Baton Rouge Humanities Group, a group of faculty, staff and students at Louisiana State University whose aim was public education in the Humanities outside the walls of the university.

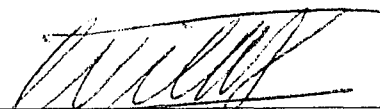
EXAMINATION AND THESIS REPORT

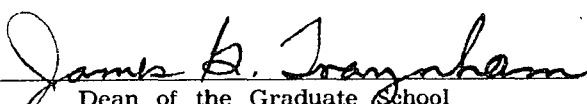
Candidate: Priscilla Hunter Roach

Major Field: Spanish


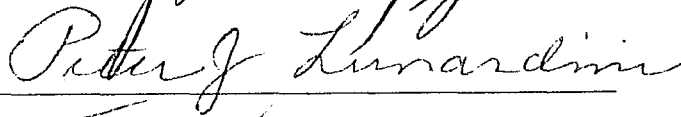
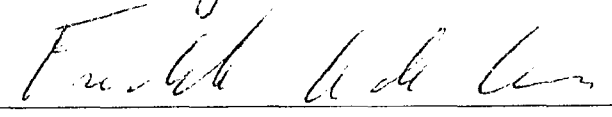
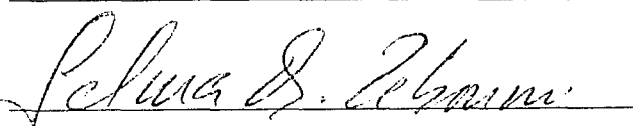
Title of Thesis: THE IRONIC STRUCTURE AND STRUCTURES OF CAMILO JOSE CELA'S
NUEVAS ANDANZAS Y DESVENTURAS DE LAZARILLO DE TORMES

Approved:


Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

March 23, 1979